

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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Town Hall, Waterloo, near Liverpool, September 7, 1897.

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701. In Scholarships will be offered for competition by Women Students who commence residence at Durham in October, 1897. The EXAMINATION BEGINS ON OCTOBER 13. Notice of intention to reside should be sent not later than September 30, to Prof. SAMMON, The Castle, Durham, from whom all information as to cost of residence, &c., may also be obtained.

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The Inaugural Address will be delivered on THURSDAY, October 7, at 4.30 p.m., by Mrs. FAWCETT.
Further information on application.
LUCY J. RUSSELL, Honorary Secretary.

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Albert Embankment, London, S.E.
The WINTER SESSION of 1897-8 will OPEN on SATURDAY, October 2, when the Prizes will be distributed, at 3 p.m., in the Governors' Hall.
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A Register of approved Lodgings is kept by the Medical Secretary, who also has a list of local Medical Practitioners, Clergymen, and others who receive Students into their houses.
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LITERATURE

An Old Soldier's Memories. By S. H. Jones-Parry, J.P., D.L. (Hurst & Blackett.)

THE public has been favoured with many old soldiers' memories lately; but the appetite for such literature does not seem to be satiated, and the book before us is a good specimen of the sort. It is written with genial freshness, and as the author saw no little service in Burmah, in the Crimea (with the Turkish Contingent), and during the Indian Mutiny, he has much to tell. He was fortunate enough to be posted soon after his arrival in India to the 1st Madras Fusiliers, having first done duty for a few months with the 52nd Madras Native Infantry. On the day he reached the headquarters of the former regiment there was a great ball given to the Commander-in-Chief; he had a somewhat curious experience:—

"A gentleman seeing me in the uniform of the Fusiliers came up and asked for an introduction to a very pretty girl. I told him I had only joined that very day and knew no one, but would ask one of our stewards to do the needful. The introduction was accomplished, the next day he proposed and was accepted; then continued his journey to Madras, came back to Bellary, and was married after a couple of days. Things were done quickly in those times."

A great deal of misconception exists with regard to the regimental officers of fifty years ago, especially those in the Company's service. Capt. Jones-Parry entered the army in 1849, and his opinion of his comrades, from an intellectual point of view, is distinctly favourable to them:—

"Here let me say one word about the old Company's officer of that day. I can safely say I heard more good conversation in those days amongst soldiers than I have ever heard since. I heard my dear old Brigadier at Vellore cap quotation against quotation with the Bishop of Madras till my ears tingled with delight; of course I thought the soldier won. Sir Mark Cubbon at Bangalore, so charmingly alluded to by Lady Canning, was a finished classic. I have heard Anstruther of the Artillery, Paddy Poole commanding the 5th Native Infantry, and Arnold of Ours kept a large mess-party spellbound by

their classical lore when at Tonghoo. I think we were by no means inferior to any class (bar the University men) in our general education, modern languages excepted; in those we were deficient."

As to the modern languages, we know from our own experience that in "Queen's regiments" there were in every regiment two or three officers who were able to converse fluently in French or German.

In September, 1852, the 1st Madras landed at Rangoon, and were followed soon after by the 1st Bengal Fusiliers, which had, nearly a hundred years previously, been formed—as a nucleus—by the left wing of the Madras Fusiliers. Both were fine regiments. As, however, the 1st Bengal Fusiliers had lost 412 killed or wounded out of 650 at Ferozeshah and Sobraon six years previously, there were many young soldiers in their ranks, and the 1st Madras Fusiliers presented the finer appearance. "We stood," says the author, "at the General's inspection 1,001 bayonets, and our average height was 5 ft. 8 in." The capture by our troops of Pegu and its subsequent defence are described in two interesting chapters, and it is evident that the successful resistance of the garrison was a feat of which too little has been made in British military history. Lieut.-General Sir John Spurgin, K.C.B., Cols. Daniell and Brown, and the author of this book are the only survivors of the officers then engaged.

Being at home on leave during the Crimean War, the author volunteered for the Turkish Contingent, and during the war filled several staff appointments with that force. On the breaking out of the Indian Mutiny he was recalled to his regiment. On reaching Cawnpore he was attached to the 75th till the Alumbagh, where a portion of the 1st Madras Fusiliers were, had been reached. In Sir Colin Campbell's relief this fraction, and with it the author, formed part of the first battalion of details, which, with the 93rd Highlanders and the Loodianah Sikhs, constituted Col. the Hon. Adrian Hope's brigade. In the attack on the Dilkoocha he noticed the following incident, extremely creditable to the 93rd:—

"The enemy retired firing; their shot fell amongst us. I remember a round shot falling amongst the 93rd Highlanders, who were on our right. It did considerable damage; in its course it struck the musket-barrel of one of these splendid fellows, and drove it clean through his head. Three were killed and many wounded. After the first second there was not a move in the ranks; the officer called out, 'Tell off again from the right,' and it was done as quietly as on parade. Col. Grème, in speaking of this incident, said it made on his mind the impression of a large stone being thrown into still water; a disturbance where it fell, and then in a few seconds all still and placid again."

A few hours after the capture of the Secunder Bagh Sir Colin Campbell attacked the Shah Nujjif. It was found to be a tough and murderous job, and the difficulty was increased by the fact that one side of the walls was covered by a row of mud huts which not only helped to protect the wall in that part, but gave shelter to the enemy's skirmishers. Sir Colin called for a party to advance and burn the huts in question. Lieut. Jones-Parry and nine of his men volunteered:—

"Sir Colin himself told me what to do, and to get a piece of port-fire from Capt. Peel. This I did, and off we set. The distance we had to traverse was insignificant. As soon as ever I got into the first hut I put the port-fire to the roof and fired the grass, then on to the next; but, alas! no sooner was a blaze well established than my men seized lighted brands right and left, and set fire to every hut around. We were instantly in a circle of fire. The dry materials blazed like tinder; one of my men's pouches blew up, and what with fire and smoke it was impossible to go further, so I ordered a retreat. Just as I got on the main road, who should I meet but Sir Colin himself with some of his Staff. He called me, and said, 'You have not half burned the huts, sir.' I answered that I could not burn more on account of the fire. Sir Colin turned on me like a wild tiger, shouting, 'D— your eyes, sir, I will not allow you or any other man to tell me the fire is too hot!' I was simply speechless; I felt as if I could cry. I looked at General Mansfield, who happily caught my meaning, for he said, 'I think the officer means the fire of the burning huts.' 'Yes,' I cried, 'I was not afraid of the other fire, but one of my men's pouches blew up, and we were so surrounded by flames that I thought it better to retire.' Sir Colin said, 'All right, sir, it was my mistake,' and so I returned terribly crestfallen. I lost three men out of the nine who accompanied me in this work."

The author was naturally disgusted at incurring, instead of credit, abuse for his gallant action, but the incident was characteristic of the fiery veteran, as was also his subsequent amends:—

"I made my way back to the place where our men were sheltering. I had hoped to get some credit for the work I had done, but I got nothing but growls. Just then Sir Colin came, and, dismounting, sat down near us under shelter. He recognized me, and called to me and said: 'You must not mind what I said just now; I quite mistook your meaning; sit down.' Then, pointing to McBean, the Adjutant of the 93rd, who was sitting near, said: 'Let me introduce you to my friend McBean, a good Highlander, and a grand soldier.' Accordingly we nodded to each other. I shall never forget the broad Scotch accent in which he spoke those words. Thinking I was no longer wanted, I saluted and retired. I think Sir Colin grew impatient at the losses we had sustained in our attempts on this place."

Sir Colin, at the close of the day, made still further reparation; for, seeking out the detachment of the Madras Fusiliers, he highly praised them, made special mention of Jones-Parry's exploit, and ordered them to form his guard that night. In his account of the eventual capture of the Shah Nujjif Capt. Jones-Parry is in error as to the means by which that capture was effected. He says that Lieut. Nowell Salmon, R.N., and a coloured sailor, having climbed some palm-trees, discovered the enemy evacuating the place by a gateway on the far side, and that the 93rd thereupon rushed to the main entrance and blew it in. The true facts of the case are that a corporal of the 93rd Highlanders, accompanied by two or three of his comrades, while prowling about the walls discovered a small passage; entering by this, they found that the enemy had disappeared. They informed the rest of the force of this good fortune, so that the place was at once occupied without further opposition. For this daring reconnaissance the corporal was rewarded by the Victoria Cross.

In an extract from a letter written just before the military amalgamation was effected

some observations will still be read with interest:—

"You ask me whether there is any marked difference between the Queen's and the Company's officers. I do not think that there is any difference in the class from which our officers and those of the Queen's army are selected; every man in the Company's service has brothers, father, or relations in the Queen's, but I think the constant active service, and the numerous independent commands which fall to the lot of the Company's subaltern officers out here, make them the better soldiers of the two. They are not so agreeable or polished, owing to the long absence from home and its associations. I do not believe that more jealousy exists between us and Queen's men than exists between us and our comrades attached to native regiments. Of course we consider ourselves superior to sepoy officers, though only the merest accident places us to European regiments; still a greater amount of discipline is necessary with Europeans, and English instincts are more closely preserved. We have better chances of seeing service, and the greater advantage of being always in good stations with other troops under the eye of a general officer, which of course prevents our growing lax."

The following extract, taken from the close of the author's account of his military career, is also worthy of notice:—

"*Esprit de corps* is the key-note of the British Army; it is made up of trifles, but trifles sacred in the eyes of Tommy Atkins and his officers. Soldiers are emblem worshippers. Why interfere with a harmless idiosyncrasy? Too much is done in that way under the guise of making the soldier more comfortable. Men worked in the Punjab, in Burmah, and during the Mutiny without blue spectacles or mosquito curtains, and all such trash will go where it ought to go after a couple of days of real campaigning. The British Army is, I think, better to-day than it was when I left it; the men are better looked after, and the officers very much better up in professional matters. As to fighting, the men will fight as well in 1900 as they did in 1800; it only wants twenty-four hours of bullets flying about to make the men of to-day as good as those who won Waterloo, held Inkerman, and captured Delhi and Lucknow."

We are glad to read so favourable an opinion of the army of to-day from an old soldier who has seen much service.

Luther's Primary Works, together with his Shorter and Longer Catechisms. Translated into English. Edited, with Theological and Historical Essays, by Henry Wace, D.D., and C. A. Buchheim, Ph.D. (Hodder & Stoughton.)

UNDER this title Dr. Wace and Prof. Buchheim have published a translation of the three important treatises which Luther issued in 1520—the 'Address to the Christian Nobility,' the 'Babylonish Captivity of the Church,' and the treatise 'Concerning Christian Liberty'—together with the 'Ninety-five Theses,' and Luther's Shorter and Greater Catechisms, with an essay by Dr. Wace upon the primary principles of Luther's theology, and one by Prof. Buchheim upon the political course of the Reformation in Germany.

The translations have been prepared with great care by Miss Buchheim, Prof. Buchheim, and the late Rev. R. S. Grignon, and have been carefully revised by the editors, and are throughout excellent in point of style. The translators have, indeed, succeeded in preserving something of that

picturesque and forcible directness which stamps these works with Luther's own individuality. We find occasionally a little stiffness; but this will readily be pardoned by any who know the almost insurmountable difficulties of rendering German into English.

The essays appended to the translations are of somewhat unequal value. That on the history of the politics of the German Reformation presents a clear and well-condensed account of the main events of the time, but seems scarcely adequate when we consider the greatness and complexity of the subject. It would be well if all historical students would remember that, though there may be much which may in the future be added to Ranke's treatment of the subject, his analysis of the political conditions and forces in Germany during the period of the Reformation has not yet been superseded, and that it is doubtful whether it ever can be. The essay on Luther's theology is excellent, and it is creditable to English scholarship that there should be at least one scholar in England who has, in no merely partisan sense, a just appreciation of the religious conceptions of Luther and of their relations to the conceptions of the great theologians of the Middle Ages.

The editors have rendered a real service to English students of history and theology in publishing these treatises in this convenient form. The mass of Luther's work is great, and it is difficult to know where to begin in studying it. And it is unfortunately the case that among English students the knowledge of Luther's writings, and even of Luther's general positions, is of a most elementary kind. It is, indeed, scarcely creditable that English writers and theologians should allow themselves to talk loosely about Luther's antinomianism; such provincial eccentricities can only be explained by the supposition that there has been an almost complete absence of the study of his reasoned statements upon the relation of faith and conduct, and consequently a failure to understand the half-humorous paradoxes of a man who was much more than a scholar or even a philosopher, a leader of men, the man who more than any other in modern times set free men's souls.

Luther's treatise 'Concerning Christian Liberty' serves well to bring out the central elements of Luther's truly revolutionary spirit and work. In the 'Address to the Christian Nobility' he asserted the freedom and equality of all classes of men in the Christian Church, by denying the doctrine that the clergy in their own right possessed any other powers than those which belonged to the layman. In the treatise on Christian liberty he considers the nature of this liberty in itself. He contends that in his relation to God man is not free until, being brought by faith into a new relation to God, he learns to do the works which God requires, not by the constraint of an external law, but by reason of the new principle of life within himself. Luther, that is, in the field of religion, anticipates the great principle of the Revolution, that a man to be himself truly must have freedom, but that freedom means, not the surrender to the chance passion or caprice of the moment, but the voluntary and

joyful surrender of a man to his true self. In reading Luther we are constantly reminded of that profound saying of Schiller in his letter to Goethe on the "Bekenntnisse einer schönen Seele," that the distinguishing characteristic of the Christian religion is the substitution of the principle of a free choice for that of submission to an external law.

Luther was often a controversialist, and as such surpasses his contemporaries only in the force and clearness of his conceptions and presentation of his subject. But he was also something much greater than a controversialist: he was a positive and constructive thinker, who began the emancipation of men's minds from that Judaic legalism which had overcome them in the decay of mediæval life and thought, which, indeed, tends at all times to cramp and obstruct the progressive elements in human nature.

Woman under the English Law, from the Landing of the Saxons to the Present Time. By Arthur Rackham Cleveland. (Hurst & Blackett.)

THE author of this small but interesting work takes his start thus early because he fears that if he began later he could not give a general outline of his subject with any regard to thoroughness. The book is rather an historical treatise on a particular branch of law than a law-book dealing directly with that branch. The historical sketch is divided into four "parts" or periods of very unequal length: the first, from the landing of the Saxons to the Norman Conquest; the second, from the Conquest to the twenty-fifth year of Henry VIII. (a date selected, no doubt, as being practically that of the final breach with Rome and the consequent decline of the canon law); the third, from the date last mentioned to the accession of Queen Victoria; the fourth, from the accession of Her Majesty to the year 1895. Each of the first three parts consists of five chapters dealing with the subject in its various aspects, and a sixth chapter giving a brief "summary"; the fourth part is rather differently arranged, but ends, like the other parts, with a summary, including in this particular case a peep into the future, which the author thinks will witness (whether for good or for evil he cautiously declines to predict) the virtual elevation of woman, whether married or single, to a legal equality with man. We shall be as cautious as the author with respect to the question of good or evil; we quite agree with him in thinking that the progress of women, whatever forms and degrees it may take, must not be confined, as some half-hearted advocates would maintain, to those who have failed to secure a male partner in life. We have, we trust, all proper respect for "old maids" and their mission in life, but we see neither sound logic nor true sentiment in elevating them above their married sisters.

There may be some doubt whether Mr. Cleveland's chronological division, as above described, is altogether convenient; but it seems uncertain whether any better division could have been made, or whether, on the

other hand, it would have been more convenient to have no divisions at all. The first period seems to be almost barren of positive law on the subject; the second is so fraught with shifting developments of laws and manners that it is impossible to assign to it any marked and continuous characteristics; the latter remark seems to hold good also as to the third. Yet, taking the book as a whole, it may be considered a serviceable introduction to a subject which is worthy of the close attention of students of human nature and progress. The first thing, perhaps, that strikes one forcibly on turning over Mr. Cleveland's pages is that, if other European countries have been as bad as England, the treatment of women in modern times (until, roughly speaking, about a hundred years ago) has been a disgrace to civilized humanity; the next, that the growth of civilization has not always been accompanied by amelioration of that treatment, though the advanced civilization of the present century has been so accompanied in a marked degree. The horrible punishment of burning women alive seems to have existed in Saxon England, but perhaps only in the case of slaves. Under the Norman rulers any woman, bond or free, who killed her husband, was burnt alive; and the same punishment for this crime, and also for high treason, and even for coining and other minor offences, continued or arose from time to time through the second and third periods until it was abolished by Act of Parliament in 1790, the last actual execution of this kind having, however, taken place six years earlier. The whipping of women for various offences continued even later; public whipping was not abandoned until 1817, and cases of private whipping occur as late as 1820.

There can be no doubt, we think, that the savage human instinct of cruelty had something to do with the barbarous punishments above mentioned. As the old Roman public longed for the carnage of the circus, as the Spanish populace crowded to the *auto-da-fé* in the flourishing days of the Inquisition, so the lower (perhaps not only the lower) strata of English nationality took delight in witnessing tortures which, in all probability, were devised and kept up partly for their entertainment. Mr. Cleveland tells us that Judge Jeffreys, in sentencing a woman to be whipped, is reported to have said:—

"Hangman, I charge you to pay particular attention to this lady. Scourge her till her blood runs down. It is Christmas time, a cold time for madame to strip; see that you burn her shoulders thoroughly."

So much for the sentiments of a famous judge—one, however, whom it would be scarcely fair to take as an average specimen of his class as regards the tempering of justice with mercy. As to the feelings of the common people, we read that when a woman named Barbara Spencer was found guilty of coining she

"was bound to a stake at Tyburn and burnt, the crowd which thronged to the place of execution, more savage and pitiless than any that filled the old Roman amphitheatre, pelting the unfortunate victim with stones and breaking ribald jests around the burning faggots."

From this humiliating branch of the subject we pass for a moment to the civil rights and status of women at different periods.

These are treated by Mr. Cleveland rather slightly, but perhaps at as great length as can be expected in a popular treatise. His theory that the licence of the French Revolution promoted the general elevation of women in England is, we think, of doubtful value; another theory, that the example of the age of chivalry may claim credit for the existence of good manners at the present day, such as "the tendering of his seat by a man to a woman in an over-crowded railway carriage," is still less likely to gain acceptance. The march of the "dames de la Halle," the deliverance of France from one of her tyrants by poor Charlotte Corday, the temporary worship of a "Queen of Love and Beauty," the breaking of a lance in honour of a possibly imaginary lady-love, can have little to do, we think, with the condition of Englishwomen at the end of the nineteenth century. But it is enough that the author tells us fairly, in a few words, what that condition is; we may forgive him for indulging his fancy a little in respect of the motive forces which have produced it.

In conclusion we cannot refrain from giving our readers the benefit of a curious anecdote about "espousals," which at one time were held in law to bind the parties to a future actual marriage. William Walford, the author tells us, was allowed, after entering into this sort of engagement with one Joan Packman, to withdraw from it "for secret causes, and especially for that the said Joan was not sound in body nor had any hair on her head."

Le Mouvement Positiviste et la Conception Sociologique du Monde. Par Alfred Fouillée. (Paris, Alcan.)

THAT M. Fouillée is a voluminous and indefatigable writer is a fact with which all students of contemporary philosophy must be tolerably familiar, for in the multitude of works which solicit their attention he is responsible for a good many which deserve it. He writes with astonishing ease and rapidity, or, rather, he is successful in giving his readers the impression that he does so. This is a high compliment to pay to any one who, like M. Fouillée, makes a serious attempt to grapple with the intricate problems of the day. It is scarcely more than twelve months since his lucid treatment of the modern idealistic movement, especially in its relation to the reaction against the methods of positive science, was discussed in these columns (No. 3592, August 29th, 1896), and hard on the heels of it comes another volume from his pen, completing a review of the general philosophical movement at the close of the nineteenth century. The aim of both volumes is to show that, in M. Fouillée's opinion, the two main currents of philosophic thought are in our time tending to establish a similar result, whether in the domain of theory or of practice. They coalesce, he believes, in a view of the world which may be called sociological, a view which regards the speculations designated by that word as affording a key to the solution of some main problems in psychology.

M. Fouillée can best, perhaps, be described as an idealist who is always seeking to come

to terms with the exponents of positive science. His doctrine that the fundamental reality is an "idea force" is significant of his whole philosophic endeavour. It is his contribution towards the attainment of that to which all philosophers aspire—the formulation of some unifying principle. In his former works M. Fouillée has explained what he means by this doctrine, and it is clear that he has been profoundly influenced by some aspects of Schopenhauer's chief theory, however widely he may differ from the German writer in the use that is made of it. Both agree in regarding will as the most original element of all existence; but Schopenhauer argues that it is one and identical in all its manifestations, whereas M. Fouillée simply takes it as his psychological basis. It is effort, he contends—effort meeting with resistance—which produces the notions of subjectivity and objectivity as well as of pleasure and pain; and he endeavours to unite the spiritual and material aspects of this original "effort" by describing it at once as a "force" and an "idea." The material aspect, however, seems to be subordinate in his scheme, and the last word of his philosophy is that all existence is capable of being expressed in psychical or spiritual terms.

In the interesting and lucid introduction to this volume M. Fouillée briefly reviews the answers that have been given to the first of all philosophic questions, What is the unity of the subject and object? what element of existence can furnish, as he puts it, an integral synthesis of facts at once cosmic and psychic? There are, he says, only three possible syntheses: the mechanical, the biological, the cosmological. The mechanical conception of the universe, according to M. Fouillée, defeats itself. Originally it is a mere statement of quantitative relations. To understand phenomena the material philosopher is compelled to reduce them to elements, such as mass, movement, space, number, and so on, thus depriving phenomena of those very sensible qualities to which alone he allows any true reality. The mechanical conception of the universe is thus transformed into an ideal conception; it is "the silhouette of the universe projected on our thought." The biological conception is superior, inasmuch as it recognizes a living organism. But, urges M. Fouillée, the biological conception is an application of the mechanical conception on one side and of the psychological on the other, and the highest point of view is attained, in his opinion, by the sociological conception, which implies the psychological, and furnishes the best type and the most important laws of a universal synthesis. He shows, too, how the Positivism of Auguste Comte made a slight advance in the direction of such a synthesis, but did not follow it up or give it a philosophic basis. In Comte's hands this sociological monism became purely a theory of practice, a scheme of utility. It was open to the fatal objection that it aimed at explaining experience by that which was not intelligible except as the product of a mental function, and no mental function is to be explained as the product of a world of objects acting and reacting on one another. Nay, the very objects with which the Positivist deals, are they not themselves

mental constructions, representations, at least in part? No philosophy, concludes M. Fouillée, can be true which does not look to psychology for its ultimate elements, and, he adds, to sociology for its fundamental laws.

What, then, does M. Fouillée mean by a sociological conception of existence? It is not, he says, sufficient to admit that society is an organism or that the greater part of morality is of a social complexion; we must, he declares, go further; we must regard existence itself as social, and the universe as an infinite society based on the law of a reciprocity of will and action. The fact on which M. Fouillée seems to take his stand in enunciating this formula is the ubiquity of will and sensation, or, as he puts it, the ubiquity of consciousness, for in the vital movement of any organism he sees nothing but the external manifestation of some psychical process, issuing in discernment of and preference for that which is necessary to the development of the organism. Psychology, he says, will end by recognizing the continuity of all modes of psychical energy; philosophy in general will end by recognizing that all modes of physical energy are the expression of psychical energy, that is of will; and the psycho-sociological monism of the future will conceive the world as a vast society where the elements are all endowed with a greater or less degree of sensibility and will. The vague agnosticism of the present day will give place to "a kind of immanent pantheism."

M. Fouillée follows out this conception and tests its value by discussing it in connexion with the general Positivist movement of the century. He enters into great detail in his examination of certain special sciences, and demonstrates that his scientific equipment is the result of thorough study and long acquaintance with the most approved methods of research. His work may be recommended, not, perhaps, so much for any finality attaching to his views and theories as for its lucid portrayal of the conflicting tendencies of modern philosophy. It is not given to philosophers to solve ultimate problems, but it is some service to succeed in stating them clearly.

SOME BOOKS ON DANTE.

Dante's Vita Nova. Kritischer Text von Friedrich Beck. (Munich, Piloty & Loehle.)

Die Metapher bei Dante. Von Friedrich Beck. (Neuburg a. d. D., Griessmayer.)

The Treatment of Nature in Dante. By L. Oscar Kuhns. (Arnold.)

HERR BECK'S two books furnish an admirable example of the strength and the weakness respectively of German methods. These we take to be, on the one hand, unsparing diligence and unimpeachable accuracy in the collection of facts; and on the other, a marked incapacity of seeing the bearing and relative value of the facts when collected. His critical edition of the 'Vita Nuova' is an excellent and thorough piece of work. Either in his own person or through a trustworthy deputy he has investigated all the thirty-five MSS. extant of the work, and has given the various readings in great abundance, besides a short description of each codex. These are of considerable

variety in point of date, coming down well into the sixteenth century, for the 'Vita Nuova,' curiously enough, was not printed till 1576. Herr Beck states with confidence that most of these later MSS. are copied from the now missing one written by Boccaccio, which he calls *a*; and here we seem to find evidence of the weakness above referred to. This particular MS. was according to him the source of several dating from the fifteenth and early sixteenth centuries. It is, however, assumed to be impossible that the very latest can have been taken from any of these, because the earlier ones show gaps which are correctly filled up in the later; it may even be said to be taken as an absolute canon that a more complete MS. can never be descended from a less complete, or indeed a less complete from a more complete. But is it quite out of the question that other scribes may have done what Herr Beck assumes the writer of one existing MS. to have intended to do, viz., copy the bulk of his work from a MS. which was easily accessible to him, supplementing deficiencies or improving the text by reference to another, perhaps at a distance? People are apt to talk as if it was reserved for nineteenth century scholars to travel about or to send letters. Again, before we can say confidently that because *e*, *f*, or *j* was not taken from L, N, or S, it must therefore have been taken straight from *a*, we have to show that we still possess every MS. ever written of the work. Herr Beck says, correctly no doubt, that the *editio princeps* was based on a MS. belonging to his group *a*. We know more than that about it. The MS. from which it was printed was put into the hands of the editor Sermartelli by one Nicolò Carducci. One would think that it ought to be identifiable, if it were any one of those known to exist. Assuming that Sermartelli followed it faithfully, it had in § 29 the reading "comunione" for "comune opinione." This is found, according to Herr Beck, in ten of the existing MSS., but of none of these ten does his description point to its identity with Carducci's MS., while in nearly all of them it excludes such identity. Either then Carducci's MS. is lost, and it may have been the missing link between *a* and some of those which are confidently asserted to have been copied directly from that MS., or else Sermartelli's text is based on a collation; and if his text, why not any of the MSS. after the first two or three? The search for "families of manuscripts" is, we are convinced, in most cases a snare and a delusion.

As affording contiguous examples of unsound and sound reasoning, one could not do better than quote a note of Herr Beck's to § 41. In expounding, in his sententious way, a line in the following sonnet, Dante observes that in presence of the souls of the blessed, our intellect is in the position of "s' abbia sì come"—weak eyes towards the sun. On the strength of a rare v.l., *saglia*, some ingenious if dullish person suggested as a further improvement "s' abbaglia." This, says Herr Beck, cannot stand for two reasons: (1) because Dante elsewhere uses *aversi* in the same sense; (2) because in the passage of Aristotle here referred to the Latin version has "quemadmodum . . . oculi ad lumen

se habent, ita et intellectus," &c. The first reason is, of course, absurd. Was Dante always bound to use the same form of expression? On the other hand, the second is simply conclusive.

This last instance is an excellent case of what, as Herr Beck points out, and as has often been said in these columns, seems to afford by far the best chance of definitively establishing the text in many doubtful passages of Dante, viz., to ascertain whether he was following a suggestion derived from his encyclopædic reading, and carefully note the words of the earlier author. Dr. Moore in his recent work has done much to further this branch of study; and the second book of Herr Beck's which we have before us is a modest essay in the same line. He confines himself to the metaphors, and occasionally is happy in noting a coincidence. As a rule, however, he is content to parallel passages merely on the strength of one or two words common to, or similar in, both; and sometimes he passes over the obvious origin of a phrase or metaphor in favour of something comparatively farfetched. The common figure under which this life is spoken of as a road, a journey, a pilgrimage, and the like may be traced directly to one or two well-known passages in the New Testament, more especially Hebrews xi. 14; and there was not the least need to drag St. Bonaventura into the question. The idea was a commonplace centuries before Bonaventura was born. The Epistle to the Hebrews, again, rather than any passage of Isaiah, is clearly responsible for the word *splendor* in 'Par.' xiii. 53. Sometimes the suggested connexion is merely grotesque, as when, in illustration of Dante's words,

— così lo santo viso
A sè tracli con l' antica rete,

we find "*funes peccatorum circumplexi sunt me*" from the Psalms. However, it is satisfactory to learn that Herr Beck read the Bible from 1884 to 1889.

Under metaphors drawn from the sea we find in a note a reference to the sonnet "Guido, vorrei," from which we are sorry to learn that on the great Beatrice question he holds with the fantastic views of Bartoli rather than with the common sense of his countryman Gaspary.

Dr. Kuhns's little book must have been pleasant to write, but perhaps it is the kind of thing which Dante students would do better to write for themselves as an exercise than to read in the writing of another. All that really needed to be said on the subject was said long ago by Dr. Church in a few pages of his essay, which every student knows, or ought to know. It was hardly necessary to collect every passage in which Dante alludes to any natural object or phenomenon. Dr. Kuhns has, however, called attention to some interesting verbal coincidences between Dante and earlier writers in various tongues, though here he has not always made the best use of his materials. He illustrates, for instance, the allusion to the cold nature of Saturn at the beginning of 'Purg.' xix. by a quotation from Claudius Ptolemæus which obviously should have been connected with 'Par.' xxii. 145-6. Again, on the next page, *à propos* of the beautiful line "Par tremolando mattutina stella," he quotes first (irrelevantly) Rev. xxii. 16, and then a Middle High

German line, "Lühten ein ougen sam ther morgensterre," which is practically identical with 'Inf.' ii. 55, and should have been given with it. It is all very well to say that Dante "could not have been in any way influenced" by certain other mediæval writers; but there is reason to think that he may have been more familiar than is generally supposed with recent and contemporary German books.

Dr. Kuhns gives a list of passages in which Dante's natural history was clearly derived from the 'Trésor' of Brunetto; and any one who has looked into that work could add more. Yet he quotes without comment the sapient remark of a Dr. Schück, in a work with the promising name of 'Jahrbücher für Philologie und Pädagogik,' to the effect that it is not clear "whether Dante, who knew the work, can have made any special use of it." We can only rejoice that he certainly did use it.

We had noted several places where the book shows signs of insufficient care in verification, but it is hardly necessary to recount them all. We should like, however, to ask Dr. Kuhns where he finds the Roman Empire "mystically represented as an apple-tree." Quoting 'Purg.' xviii. 78, he says, "Some texts read *seccione*." Can he refer to a single text of any authority that reads anything else?

The Journal of Sir George Rooke. Edited by Oscar Browning. (Navy Records Society.)

THE Navy Records Society may be congratulated on this addition to their meritorious publications. Sir George Rooke's journal consists, for the most part, of brief and technical entries. But it includes copies of some interesting correspondence as well, while Mr. Oscar Browning's introduction will enable the reader to get a clear idea of its general purport. Of the two episodes in Rooke's career with which the volume deals, his bombardment of the Danish fleet before Copenhagen has not been made of much account by historians. Failure, however, would have meant war between Sweden and Denmark, and might have precipitated a general European collision. The ambitious designs of Frederick IV. of Denmark upon Sleswick-Holstein had, indeed, already put Charles XII. of Sweden on his mettle, while the Danish king was looking towards Russia and Saxony. The intervention of William III. of England as one of the guarantors of the Treaty of Altona became, therefore, a measure of statesmanlike precaution. The operations that followed are described, we must confess, with a good deal more spirit in the extracts given by Mr. Browning from the despatches of Mr. Robinson, our envoy at the Court of Stockholm, than in Rooke's dry summary of events. The naval expert, however, will find profit in his record of the difficulties attending the junction between the Swedes and the Anglo-Dutch fleet. The bombardments were not exactly successes, and the second was probably intended less to damage the capital than to bring the Danish king to reason. It remained for Charles XII. to accomplish that feat by throwing a detachment of his army across the Sound into Seeland. The descent was cleverly covered by the allied fleets, and Frederick IV. speedily came to

terms. Rooke upheld the traditions of the navy for courtesy by the elaborate compliments he addressed to the Swedish admiral, and by a letter in which he regretted that "cette incomparable Princesse la Reine Mère" had been disturbed by the bombardment. He apologized profusely, and in more than tolerable French. His prudence appears in the precautions taken for securing the safe retirement of the Swedes, even though the Danes had signed the treaty of peace.

The attempt on Cadiz was, of course, the somewhat inglorious opening of the war of the Spanish succession. Rooke, it is clear, disliked the enterprise from the first. He commented for Mr. Secretary Vernon's instruction on the danger of coming into the Channel in the winter season; and on French privateers, which would "insult" our coast after the fleet had set sail. Later on he told the Committee of the House of Lords that "the taking Cadiz is more difficult than the taking Brest or Toulon, though I don't say either of them is seizable." He may have entertained doubts as to the fitness of the Duke of Ormonde as a military colleague, but, if so, he kept them to himself. His qualms, at any rate, were justified by the event, for though the expedition captured an unimportant fort or two, no impression whatever was made on the town itself. In spite of the vigorous protest of Prince George of Hesse, the Council of War determined that the Austrian cause must be abandoned to its fate. "If," he wrote,

"we should sail straight away for England, not only the Austrian interest would be lost for ever, and with this all those extirpated that are well inclined, and the promoters of them, but the kingdom of Portugal will declare again for France, the trade of England and their allies will be much weakened, and perhaps obliged to a shameful peace."

The Council of War resolved that no regard should be paid to the prince's memorials, though it had great esteem for his person, and all due respect and honour for his quality, because he was not even mentioned in Sir George Rooke's instructions. By a great stroke of luck there came the capture of the Plate fleet in Vigo Bay to brighten up bedimmed reputations. On that occasion the land and sea forces co-operated to good purpose. Ormonde landed and took a coast battery in the rear, while Rooke burst through the boom, and after a two hours' engagement annihilated the French and Spanish vessels. He returned to find himself the hero of the nation for the time being. The Speaker of the House of Commons adroitly disposed of the failure before Cadiz by the easy argument that somebody or other had been corrupted by French gold. Rooke must have experienced some uncomfortable moments before the Committee of the Lords. He met his questioners adroitly, however, and, when in a corner, referred them to the decisions of the Council of War, which certainly did its best to bungle the business. In the result they reported that he "had done his duty, and behaved like a worthy and brave commander, with honour to the nation."

NEW NOVELS.

Liza of Lambeth. By William Somerset Maugham. (Fisher Unwin.)

TWELVE months of the life of a young factory girl living in Lambeth are depicted by Mr. Maugham with uncompromising fidelity and care. Her lovers, her only relative (a drunken mother), her holidays, and finally her death, are described and discussed in singularly unvarnished language. Indeed, readers who prefer not to be brought into contact with some of the ugliest words and phrases in the language should be warned that Mr. Maugham's book is not for them. On the other hand, those who wish to read of life as it is, without exaggeration and without modification, will have little difficulty in recognizing the merits of the volume. One scene alone will illustrate our meaning. Liza, who has been corrupted by a neighbour (a married man), is dying; in the next room her mother and a midwife are drinking, and the two older women discuss the merits of rival undertakers, and congratulate each other that the girl's life is insured. The scene is described with some skill and without effort. 'Liza of Lambeth' is emphatically unpleasing as literature.

A Rash Verdict. By Leslie Keith. 2 vols. (Bentley & Son.)

'A RASH VERDICT' is in some respects as good as the average novel, in others better. One reason why it perhaps fails to arouse interest is that it wears a slightly out-of-date air and manner, not sufficiently so to be quaint or amusing. To learn that the story had been written perhaps twenty years ago, and had only now been drawn from obscurity and a little remodelled, would surprise no one. It deals with a man's ungenerous action, a woman's mistake resulting therefrom, and what followed on these incidents. The dialogue is quite undistinguished, but the author is not wholly without some understanding of the phases of human nature. The characters are quietly, carefully, and not always unsuccessfully drawn. A few are natural and consistent enough, others are less so.

Stapleton's Luck. By Margery Hollis. 2 vols. (Bentley & Son.)

THERE is not much romance or illusion in the narrative which describes the good and bad luck of Ralph Stapleton; but the reader will find a well-constructed plot, straightforward movement, and a natural sequence of cause and effect. Out in Australia Stapleton has lost his employer's money, which he was bringing from the bank in the shape of a bundle of notes. With it he lost his situation, and to some extent his character; and the greater part of these two volumes is occupied in detailing the efforts which he made to trace the missing notes. With such a plot, all depends upon the play of motive, the delineation of persons, and the brightness of the incidents. Where the hinge of a story is an invisible pocket-book rather than a poetic idea or a psychological study, there is no very exacting demand upon the talents of the author. The author tells her tale with adequate care and spirit. It is interesting, if not specially exciting.

The Choir Invisible. By James Lane Allen. (Macmillan & Co.)

THIS is a novel of considerable charm. The historic sense is strong in Mr. Allen, who reproduces the Kentucky of 1795 with many characteristic touches of life and manners. The actors, too, in his quiet drama are not wanting in interest. Kitty the wayward—in view of her rejected lover's later career we had almost added the wise—the blacksmith, and the parson are no less attractive, though lightly sketched, than the fuller study of the cultivated and hard-working gentlewoman Mrs. Falconer. John Gray, the hero of the story, is good too, with his gift of high seriousness, and his rejection by Kitty is very proper and satisfactory. But his later failure to secure his real love by waiting seems unnatural and inconsistent with his steady, uncompromising character. Most of the writing is excellent, and full of effective touches. If anything, Mr. Allen is a little too fond of the grand style, which, however, he manages very well. There is a delicate literary flavour about many of his images; sometimes they seem too directly reminiscent, as when he says: "It is the woman who bursts the whole grape of sorrow against the irrepressible palate." To "flirt a person" sounds a little odd to an English ear, and suggests the idiom of the old lady who could not go to church because "there was a party as sneered her boots."

A Welsh Singer. By Allen Raine. (Hutchinson & Co.)

AN idyl requires, to be genuine, the characteristics of a delicate picture or statuette: simple form, lifelike representation, finished workmanship, artistic tone, and pleasant expression. Allen Raine's story comes very near to the possession of all these qualities; but the author is content to label it as a novel, and no doubt that is a more accurate description. The Welsh scenes, and those which are centred in the two principal Welsh characters, Mifanwy and Ieuan, are truly idyllic. They are well conceived, true to life, and worked out in a dainty spirit. The increments of the story, which lengthen and harden the idyl into a novel, are the less essential characters and incidents in London, after the brown-skinned Welsh shepherdess has been converted into a refined and cream-faced popular contralto; the unnaturally jealous soprano, who locks up her rival in the burning theatre, leaving her to apparently certain death; the hero's unconvincing uncle and aunt; the shadowy Mrs. Roose, invented in order that Mifanwy may be known as "la belle Russe," and give her silly name to a hybrid cigarette. There is some crude drawing in these excrescences; and Ieuan's blindness in not recognizing the love of his boyhood, in spite of the growing of her wings, is not altogether probable. But the manner in which his eyes are opened at last is thoroughly romantic, and almost restores the idyllic effects of the earlier chapters. On the whole, it may be said that Allen Raine has produced a very charming and delicate story.

Seeing Him Through. By Nat Gould. (Routledge & Sons.)

THE author of this "Racing Story," as it is further entitled, is well known among a certain "horsey" class of readers, from whom he has met with no small acceptance. All the wickedness of the turf is print to him, and he is an expert in everything else that appertains to horse-racing, both in this country and in Australia, where he was engaged for some years as editor or reporter, or both, for a sporting newspaper or newspapers. He appears also to have been thrown into some sort of theatrical society at the Antipodes. No wonder, then, that he colours his story Australian, and introduces personages who, for the most part, have more or less connexion with race-horses and the drama, or perhaps it would be more correct to say melodrama. On the present occasion there is far less horse-racing than the sub-title would have led us to expect, but what little there is has, of course, the full flavour of that villainy without which any episode relating to the turf would lose more than three-quarters of its interest. The tale is in the main theatrical, one may say, because the elucidation of a mystery that hangs about the parentage of a certain beautiful, clever, and successful actress must be considered the chief, if not the only object of this not particularly artistic composition. There is, however, a little scientific intermixture in the use which is made of a marvellous drug, for the identification whereof the author wisely omits to offer any instructions. It has the miraculous property of making the person to whom an infinitesimal portion is administered surrender free agency, and forget and remember exactly what is convenient for the author, and of causing dogs that have been subjected to its influence to do precisely what they are bidden by a stranger speaking a language not understood by them.

The Coming of Chloe. By Mrs. Hungerford. (White & Co.)

WE had so recently an opportunity of estimating the work of the late Mrs. Hungerford that it is sufficient to say the present book in no way alters our opinion of her merits, except that in 'The Coming of Chloe,' who is one of the most piquant of the lively girls in whom the author delighted, considerable ingenuity has been expended upon the plot. The question who Chloe is is very carefully complicated, and we are as much in the dark as the family of that gentle lady Mrs. Fitzgerald, into whose circle the audacious but womanly coquette is launched as a "paying guest." In that circle she enjoys herself greatly, and manages to have all the men, including the saturnine Tom Lloyd, at her beck and call. The love-making between Tom and Olivia, and Chloe and Granby, is quite in the writer's best manner. The clumsy jest about fig-trees is also unfortunately characteristic.

Lady Mary's Experiences. By Mrs. Robert Jocelyn. (White & Co.)

LADY MARY MERTON is a very charming young widow, who spends some of her large fortune in exploring and discovering the secrets of a haunted house. She is accompanied by a woman friend of much moral

courage, who is physically supported by a revolver, and by a bulldog of uncertain temper and pedigree. With the help of the landlord and his brother they manage to picnic not uncomfortably in the Grey Hall. The excessive prolixity with which their life there is detailed makes the book heavier reading than one expects from the author, and there is a sort of embarrassment in dealing with the characters, the rather promising Annie Cuthbert, the caretaker's daughter, being introduced only to be dropped, and the imbecility of old Mrs. Worthington, the nurse, proving a poor substitute.

The Type-Writer Girl. By Olive Pratt Rayner. (Pearson.)

A story that is nearly devoid of constructive skill, and yet full of amusing passages, does not present many features of interest to the critic. To the general reader we imagine it will have much more attraction, especially to the "ten thousand type-writer girls" who "crowd London to-day," and whose lives are said to be deficient in "love-interest." "I am but an amateur story-teller," says the American writer of the volume, and she asks the reader to "let me tell it in my own wayward way," with an amusing disregard for grammar, and at the risk of enriching the language with many a new preterite. 'The Type-Writer Girl' is a story of to-day. It is wholesome in tone, and merits a better title than that with which it is provided.

PLAUTINE LITERATURE.

Plauti Bacchides. Edited by J. McCosh, M.A. (Methuen & Co.)—Great toil, as we gladly acknowledge, has been expended upon this edition of a rarely edited play, and a genuine love for classical literature is conspicuous throughout the volume. But a careful perusal has forced upon us the conclusion that all the editor's industry and enthusiasm have enabled him to secure but little fruit. He has thumbed his Plautus as few scholars have; and he has read much of the best literature bearing upon the author. But his critical faculty has not been sufficiently trained, and his general knowledge is not wide enough or sound enough to guarantee success. Future editors will do well not to neglect the material which he has gathered; but it cannot be profitably used without the utmost caution. The best service which Mr. McCosh has performed lies in his examples, collected from Plautus himself, of Plautine phrases and usages. But they are put together without due regard to disputed or conflicting readings; and they often do not illustrate the points in respect of which they are quoted. For example, on p. li reference is made to 'Persa,' 4, 4, 21, for *proinde* used before a consonant; but the Ambrosian palimpsest there gives *proin*, not *proinde*; and on p. 92 a number of passages are collected in illustration of *qui* (*how?*), some of which contain uses of *qui* that are quite different. There is often a want of lucidity about the notes—due partly to roughness in the English, and partly to laxness in arrangement and reasoning—which is somewhat trying to the reader. Mr. McCosh stands forward as an uncompromising champion of the MSS. against the critics. But the information which he supplies concerning the MSS. themselves leaves at many points much to be desired. On p. xxiv there is an odd statement about the "vetus codex" (B): "It contains the whole twenty comedies, and also the names of two—the 'Vidularia' and the 'Querulus'—which have been lost." The

'Querulus' is, of course, no play of Plautus, and is so far from being lost that this very MS. B gives its text in full. Considering the labour which the editor has devoted to many portions of his task, it is strange that he should not have taken more trouble to ascertain precisely the readings of the Ambrosian palimpsest (A) and to weigh their value. According to A, v. 517 ends with *narret* (or *narres*) *logos*. This is made absolutely clear by Goetz (1887) and by Studemund in his 'Apographum' (1889); but in Mr. McCosh's note Goetz is represented as resting *narret* (as the reading of A) on the authority of Geppert, whereas he expressly refers to Studemund, and only mentions Geppert as having given at this point an imperfect report of A; and, again, Mr. McCosh states that *iocos* is found in A. Nothing whatever is said by the editor about the important omission of eleven lines in A (vv. 541 sq.), or about the fact that A has vv. 668-9 in the right order. And in many other places where the evidence of A is important it is either imperfectly given or ignored. The critical principles of the editor are, as has been stated, ultra-conservative. Practically (excepting at a few points) the readings of B are taken as infallible. The contention is not the familiar one that whatever faults B may have, we cannot with any certainty correct them; but rather "B" and "Plautus" are convertible terms. Emendations which proceed on metrical grounds are treated with even greater contempt than others. Scarcely any metrical obstacles are too great for the editor to overleap. He is not troubled by an iambic line which ends with the words "una ut sit," and this ending he places on a level with "qualis sit," "occidistis me," and the like (p. xxxii). Any amount of hiatus is deemed admissible. Indeed, it is proposed (not exactly in accordance with the MSS.) to begin one line (222) with *domi* | *est*, and to end another (227) with *letuli* | *aureos*. In view of these instances, and much else in the edition, it is not easy to see why *illa* should have been changed to *illac* in v. 578, all that is gained thereby being the avoidance of hiatus. Oftentimes some further information about the scansion of particular lines would have been welcome. In v. 798, for example, it seems hard to avoid making the last syllable of *eho* long, an unparalleled quantity for the word. Among curious pronouncements about matters metrical is the following: "*iocōn* and *eidēn* can be accounted for by the rule that *n* final is short, when, of course, the vowel must be short" (p. xlix). And the following: "We have no authority for a word *termentum* with the meaning of *detrimentum* except Festus. Why is it not written *trimentum*, as *detrimentum* from the same root is written? A plausible answer would be that *termentum* is pronounced with first syllable long, and *trimentum* would have the first short" (note on v. 924). In connexion with the passage last quoted it may be mentioned that the editor attacks some readings because they involve usages unexampled in Plautus or in Latin altogether, and defends others in spite of their being open to the same objection. One of the commonest errors in MSS. is *diū* for *dī*, and Mr. McCosh has been constrained himself to correct this error in several places. But in v. 252 he takes it upon him to defend it by assuming that *dī* is nominative plural of a noun *dīus*, with the sense of *deus*. The only support he provides for this monstrosity is the phrase *medius fidius*, and he remarks: "It is no objection to the explanation of *dī* given here that Plautus does not use it elsewhere." After this, what need to object to forms like *accipitrina* (v. 271) for the reason that they are unusual? Among weapons used in the defence of MSS., perhaps the most time-worn is that of forced translation, and it is in this volume often employed on desperate service. Thus in v. 138 the reading accepted is "*quom hic intus intus sit et cum amica adcubet*," and the speaker is supposed to

point to his breast and say, "When this man here within (my very self) is within (the house)." In v. 937, "*ita res successit meliusque adhuc*," the last words are construed "and pretty well so far." A still more extraordinary rendering is that of "*pedibus tormentum*" in v. 924, "torture by vermin." Sometimes the attempts to prop up MS. readings amount to nothing but trifling with language; for this a note on "*solvam militem*" in v. 1056 may be consulted, and another on v. 960. Sometimes very feeble support is called in from outside, as when it is sought to bolster up the expression "*male consulere alieum*," with the sense of "*m. c. alieui*," by an appeal to an unspecified passage of Festus (note on v. 561). Probably the allusion is to certain words in the excerpts of Paulus (p. 41): "*consulas antiqui ponebant non tantum pro consilium petas et perconteris, sed etiam pro iudices et statuas*." But this has evidently no bearing on the matter. Perhaps the most remarkable defence of a MS. corruption which the editor makes is that of *Theothimum* in v. 303. Plautus is said to have substituted *th* for *t* in this word, because it befitted the vulgar style of the slave who is the speaker. But if Mr. McCosh had carried out strictly his oft-ennunciated principles, he would not have adopted any emendation, even of the most trivial kind. We read in a note on v. 450: "R[itschl], Fleck[eisen], and Uss[ing] condemn the reading; as they have nothing to substitute but conjectures, I gladly follow the MSS." What can any scholar substitute for a corrupt traditional text but conjectures? Again (note on v. 252), "transposition is the most objectionable method of emendation." In face of the facts of palaeography such a doctrine is startling; and the writer himself is more than once driven to adopt "the most objectionable method of emendation." The grammatical notes are often mistaken and often difficult to understand. Thus it is hard to make anything of the assertion that "*quidquid* is used by Plautus as an emphatic interrogative substantive" (p. 86); or that "*faxo* is followed by future, with *ut* omitted" (p. 148); or that "the Latin for 'he ought to have been' is not *esse oportuit* or *oportebat*, but *fuisse oportet*" (p. 175). On p. 137 there is a discussion of *esse* as "a verb of complete predication" which we have found utterly unfathomable. On p. 129, remarking on the curious sequence in *velim...dederit* (for which *dūit* has been often substituted), the editor writes: "*dederit*: for a fut.; a principal verb; not a subordinate dependent on *ut* to be supplied." But the translations given in the remainder of the note (which is hard to comprehend) imply a dependent verb and nothing else; and not a word is said of other unusual sequences which occur in archaic Latin. Commenting on the verbs *dempsit* and *reddidit* in the following passage (vv. 659, 660), "*sed lubet scire quantum aurum eris sibi | dempsit et equid suo reddidit patri*," Mr. McCosh remarks, "The verbs and their subjects are not dependent on *scire*, hence the indicative." The explanation, of course, explains nothing.

The Pseudolus of Plautus. Edited by H. W. Auden. (Cambridge, University Press.)—It has become within the last twenty years a comparatively easy matter for a careful scholar to produce a satisfactory school edition of a Plautine play. Mr. Auden has accomplished his task in a workmanlike fashion, but his edition is hardly so good as several English school editions of other comedies which have appeared in recent years. There are some marks of haste about the book, both in the introduction and in the commentary, and the attention of the reader is not drawn to a good many important points in the metre and language of the play. Two or three pages added to the notes might have served to make the edition greatly more useful. The utility of the "critical appendix" is seriously impaired by its incompleteness in two

respects: the readings of A and occasionally of the other MSS. are not made sufficiently clear, and the source of the corrections incorporated in the text is often not stated. Thus v. 68 is rightly said to be absent from Band C, but nothing is said of A; from this, and from the fact that only the last letter of the line is printed in italic type in the text, it might be concluded that the whole line, as printed in the text, may be read in A, which is not the case. We do not know what is the meaning of the marks over the vowels in *aliā aliā*, given as the reading of C in v. 47, and in *magnific*, the reading of A in v. 166. The introduction contains some vague statements, to which it is hard to attach a precise meaning; thus (p. xv) "there seems little doubt that Cicero in his speeches and philosophical works was a mere stylist, whose perversions of the Latin language even his contemporaries were surprised at." Where is the evidence that Cicero was regarded by his contemporaries as a "perverter of the Latin language"? Some of them deemed him a bad rhetorician, and others objected to his introduction of new phrases to represent Greek technical terms. But these matters cannot be what Mr. Auden has in view. Again, what is meant by calling Cicero "a mere stylist"? In what sense is he more or less so than Livy, Tacitus, or hundreds of other great writers? In the notes there are not a few points which challenge dissent. At v. 68 it is stated that there was once a coin named *libella*; but the probabilities are against this, see the 'Dictionary of Antiquities' (new ed.), s.v. In v. 287, "*si amabas, invenires mutuum*," Mr. Auden calls the subjunctive "jussive." It is hard to see why any subjunctive in a complete conditional sentence should be called by this name; nor is it advisable to teach students to confound such a subjunctive with one like that in "*tu dictis, Albane, maneres*." Some of the parallels quoted are no parallels at all, from any point of view. There is nothing to distinguish "*quae si non essent, vereretur*," in Cicero, 'Pro Plancio,' § 72, from hundreds of other conditional sentences. It is surprising to find Hofmann's idea of "absolute and relative time" set before the reader in a note on v. 477, without a hint of the destructive criticism to which the notion has been subjected, particularly by Prof. W. Gardner Hale. In commenting on the phrase *bona scaeca* in v. 1141 the editor says, "we should have expected it to be used of bad omens especially," thus ignoring the abundant evidence there is to show that in early Roman times a sign appearing on the left of the observer was regarded as auspicious.

An Introduction to Latin Textual Emendation, based on the Text of Plautus. By W. M. Lindsay. (Macmillan.)—Mr. Lindsay has expanded some lectures given at Oxford into an admirable little book. It fills a gap in the series of text books accessible to the English student; and even in foreign languages there is nothing which covers the same ground. The principle of basing an elementary treatise upon the text of a single author is undoubtedly sound, and there is no other author whose text would serve the purpose half so well as that of Plautus. Mr. Lindsay first supplies an introduction describing the condition of the Plautine text; then seven chapters, each devoted to a particular class of errors found in the MSS.; then three appendices—one on the archetype of the Palatine codices of Plautus; another containing a specimen of a critical apparatus, written with constant reference to the facts of palaeography; while the last provides practical directions for collating a Latin MS. The whole constitutes an introduction to Latin palaeography on which it will be hard to improve. It is to be hoped that the small volume will be thoroughly absorbed by English editors of classical texts as well as by advanced university students. The most attractive portions of the book are those in which Mr. Lindsay applies

palaeographical principles to corrupt Plautine lines and produces emendations of his own. These are often works of art in their way. Thus, in the 'Truculentus,' l. 50, the Palatine MS. B gives a puzzling word *iteca*. This is explained as a contraction of *intercepta*, with an appeal to l. 583 of the same play, where *accepta* appeared in the archetype as *aca* or *acca*. Take, again, 'Stichus,' l. 700, "amica uter utri accumbamus. Abi tu sane superior." Two slaves who are going to carouse with a lady are discussing how they are to settle the question who is to preside at the feast. Mr. Lindsay reads *mica*, the imperative of *micare* (sc. *digitis*). The slaves may well have settled their doubt by resort to the game of "mora," just as we resort to the tossing of a coin. Any copyist might in the circumstances introduce *amica* here. Of Mr. Lindsay's numerous emendations every one has a rational basis; all are ingenious; not one is absurd. He shows himself a complete master of Plautine criticism.

LOCAL HISTORY.

Gloucestershire Notes and Queries. Vol. VII. Parts I.-III. (London, Phillimore; Bristol, George.)—The 'Notes of the Quarter' is a commendable feature, for as the years go on we shall have a useful chronicle of noteworthy events which have occurred in the county. We all of us know how difficult it is to procure information regarding local events of only a few years ago. Commonly the single resource we have is a file of some newspaper, and that usually can be examined only at the office of the publisher or in the British Museum. The record of the monumental brasses of the county is still continued, and will—as it is paged separately—form an attractive and useful handbook when it is complete. The engravings are rather fragmentary, but seem to be accurate, and the descriptions are clear and concise. It is important to have trustworthy descriptions of these old memorials of the dead, especially of those wherein portraiture has been striven after. Not to mention higher motives, they are invaluable as helps for the students of costume. At Northleach there is a brass commemorating John Taylour and Joan his wife. He was a "wolman." The date is given as about 1490. It furnishes another instance of prayer-beads of a different arrangement from those now in use. On Taylour's left side, we are told, is "a rosary of twelve beads, i.e., five small beads and one large one on each string; one end terminates in a tassel, and to the other end is attached a signet ring." The practice of utilizing the rosary for carrying the signet is curious; we think, but are not sure, that other examples of the custom are known. On a sixteenth century brass at Minchinhampton, commemorating John Hampton, gent., nine children are represented; one of them, Alice, is dressed as a nun. The figure is of interest as showing what nuns were like in the last days of English monasticism. We wonder whether any expert, from the little engraving here given, can identify the order to which Alice Hampton belonged. "She wears the veil headdress, a cape over her shoulders, a mantle open in front, revealing her gown with tight sleeves, and girt with a loose hip girdle, from which hangs in front a rosary of 14 beads." The brass of a civilian at Sevenhampton, circa 1490, also shows prayer-beads, but they were probably arranged after the modern fashion. The interesting account of St. Mary's, Cheltenham, records the removal of the rood-loft in 1813. Among the things not swept away at that time was an oak communion table, dated 1638. It is in the church still, and we trust will be carefully preserved, for communion tables which can be proved to be of an earlier date than the Restoration are very rare. The late Mr. John Henry Parker, indeed, seemed to question their very existence. He was wrong, however, as the

Cheltenham table proves. Another dated example occurs at Bottesford, near Brigg, Lincolnshire, which is inscribed on the front ledge "The gift of Mrs. Edyth Parkins, who died May 17, 1633." We are thankful for the engraving of Gloucester, Massachusetts, and for the external and internal views of St. Mary's, Cheltenham, but would gladly have dispensed with the things which bring St. Paul's College in that town before us. There are many objects of interest in Gloucestershire which await illustration; it is therefore hardly becoming in an historical journal to trouble us with views of buildings which have neither art nor antiquity to recommend them.

Oxford and its Colleges, by Mr. J. Wells, illustrated by Mr. Edmund H. New (Methuen & Co.), is a pretty little book, resembling in its contents the work entitled 'The Colleges of Oxford,' by various authors, which Mr. Andrew Clark edited six years ago, and to which the present writer makes due acknowledgment. But Mr. Wells has done a good deal more than compile from his predecessors. His accounts of the architectural growth of the college buildings bear evidence of careful personal study, though of a somewhat one-sided taste; and into his historical sketches of the different colleges he has infused a certain unity of spirit which was wanting in Mr. Clark's book. Writing, of course, on a much smaller scale, he has been able to omit a great deal of the details of the history and to fix his attention upon those features of it which appear to him still to possess a living interest. He has produced a capital guide-book, well printed on thin paper and handy for the pocket. It is remarkably accurate in its facts, and we have noticed but few mistakes, and these of no great importance; there are, however, a good number of misprints, of which "Raphael Meuss" (for Menges), on p. 145, is an obvious example. Within his limits it was impossible for Mr. Wells to go very deep into the history of the Oxford colleges. No one will gain any clear idea from him of the fundamental differences in the constitutional types they represent, differences which, until recent changes, gave each of them an individual—one may almost say a personal—character. The fellows and scholars are mentioned from time to time, but we are not told that the two terms were originally synonymous, and that the lower range was only differentiated in the course of centuries. Oriël, for instance, had no scholars until some forty years ago, and the Balliol scholars were developed out of servitors. It is only in the more modern colleges that the twofold arrangement is definitely organized. On the other hand, Mr. Wells misses no opportunity of showing how college teaching began and grew up, and he throws life into his narrative by grouping the history of each college round the great names associated with it, though inevitably this record of famous men tends to degenerate at times into a mere catalogue. His chief fault is that he cannot resist the temptation, which besets the popular lecturer, of dragging in tags of general English history in season and out of season. What, for instance, without further explanation, is the use of the following remark appended to an account of Laud's work at Oxford and for Oxford?—

"At the same time it must be admitted that Laud did not extend to divergences of ritual the liberty which he was ready to grant to religious thought; his methods for suppressing his opponents were those of his age. With political liberty he had little sympathy. Hence it was natural that Oxford should be the Royalist capital of England."

Surplusage of this sort occurs too often, and makes one feel that Mr. Wells is rather "writing down" to an audience—perhaps to the University Extension meeting at Oxford, for which the publication of his book appears to have been appropriately timed. On the other hand, his remarks on recent Oxford characters and events and his criticisms of recent "new buildings"

are entertaining and, as a rule, just, though here and there one meets with a sentence which comes rather strangely from one who holds at the moment the office of Senior Proctor. The illustrations by Mr. New, though not always well chosen, are a charming addition to the book. We do not know why Exeter and Brasenose, Pembroke and Hertford Colleges should alone be unrepresented in these drawings. The view of Exeter from the fellows' garden is one of the most picturesque in Oxford; and that of the Camera from the north-west corner of Brasenose quadrangle is far more striking than that from the back quadrangle of All Souls', which is here given. Pembroke and Hertford are, no doubt, more difficult subjects; but the old hall of the former—now the library—might at least have been shown, as the smallest specimen of its class.

SCANDINAVIAN PHILOLOGY.

Friesch Woordenboek. Bewerkt door Waling Dijkstra en F. Buitenrust Hettema, benevens Lijst van Friesche Eigennamen bewerkt door Johan Winkler. (Leeuwarden, Meijer & Schaafsma.)—Modern Frisian is now chiefly represented by the West Frisian peasant dialect spoken in the Dutch province of Friesland, especially in its western portion, extending from Hindelopen to Leeuwarden and Franeker and the adjacent districts. What is generally called East Frisian—that is to say, the language of the people dwelling between the Ems and the Weser—is, for the most part, Low German, while the so-called North Frisian, still spoken on the west coast of Sleswick and South Jutland, is more or less obliterated by Danish and Low German elements, and, except in the remote islands of Sylt, Föhr, and Amrum, is rapidly disappearing. Very different is the case with the West Frisian dialect. This last relic of the once far-extending old Frisian tongue still lives a vigorous life within a narrow area. For more than two centuries it has successfully resisted the inroads of Dutch; it can boast of at least half a dozen remarkable poets and novelists; it has more than one special organ to champion its cause, a learned academy (Selskip for Friske Tael en Skriftenkennisse) as the special custodian of its purity; and a group of distinguished Frisian philologists, assisted by the Estates of Friesland, are now doing their best to provide it with a standard lexicon. The initiative in this respect was taken indeed, some twenty years ago, by Justus Halbertsma; but death interrupted the work, and his 'Lexicon Frisicum,' published at the Hague by his son Tiallangius in 1874, is but a noble fragment: it ends in the middle of letter F. Halbertsma bequeathed to the Estates of his native province his rich MS. lists of Frisian words, proverbs, idioms, &c.—which, during the course of a long life, he had laboriously collected, partly from the mouths of the people, partly from the works of Frisian authors—with the request that the Estates would publish these philological treasures either independently or as a continuation of his 'Lexicon Frisicum.' After a somewhat long delay the legatees decided to adopt the former course, and a juncto of scholars was appointed to compile a complete and independent dictionary, the first number of which is now before us. So far as one can judge from a mere particle, the work promises to be excellent. In arrangement and classification it marks a great advance upon Halbertsma's 'Lexicon,' the best part of which, moreover, is to be incorporated in the present dictionary. For it cannot be denied that Halbertsma's method of arrangement was often confusing, not to say irritating, while his system of orthography appears painfully antiquated already. The new dictionary is entirely free from these defects. It is compiled on the best scientific principles, and no scholar who consults it has any one but himself to blame if he has the slightest difficulty in finding the word he wants.

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The present editors have also acted wisely in giving in many cases Latin, French, English, and German equivalents of Frisian words in addition to the running Dutch interpretation.

Abriss der altnordischen (altisländischen) Grammatik. Von A. Noreen. (Halle, Niemeyer.)—We reviewed in these columns, a little more than two years ago, Prof. Holthausen's excellent 'Altisländisches Elementarbuch,' one of the first manuals for the study of Old Norse published in German. Prof. Noreen's 'Abriss' is, as its title implies, a still more elementary essay in the same direction. As might have been expected from its distinguished author's mastery of his subject, it is a most thorough and scholarly compendium, equally lucid and exact. Even advanced students of Icelandic will find it useful, while beginners should make it a stepping-stone to the more elaborate 'Altnordische Grammatik,' by the same author.

Flores Saga ok Blankifleur. Herausgegeben von Eugen Kölbing. (Halle, Niemeyer.)—Herr Kölbing, whose excellent editions of the more notable of the old French romances and *chansons de geste* and their derivatives, the so-called *lygi-sögur* or fable sagas, are held in high esteem by all students of mediæval literature and philology, now gives fresh proof of careful and lucid scholarship by his present contribution to the well-known "Altnordische Saga-Bibliothek." A new edition of the Icelandic version of 'Floire et Blanceflor' was certainly wanted. The one other existing edition, published nearly fifty years ago by Brynjólfur Snorrason, was not, indeed, without its merits; but Snorrason was frequently careless, and his work stood very much in need of revision. The present editor has evidently used the somewhat fragmentary documents at his disposal with extreme care, and the result of his labours is as approximately correct a text as can reasonably be expected. Into the interesting but difficult question of the source of the original romance Herr Kölbing—wisely, we think—resists the temptation of entering. Most literary historians, following Du Ménil, are now in favour of a Byzantine origin, although others point rather to Spain or Southern France as its birthplace. From the fact that versions of the romance exist in almost every European language (including Bohemian) it is evident that the Rose Youth and the Lily-white Maid (for that, of course, is the real interpretation of Floire and Blanceflor) were as popular with mediæval readers or hearers as were those other famous couples, Tristram and Isolt and Dido and Æneas. It is interesting to note that the Icelandic adapter, while, in the main, conscientiously following his original, has endeavoured to give the almost too gentle Flores something more of a martial temperament than he possesses in the old French versions, and we quite agree with Herr Kölbing that the slight Icelandic variations of the original story are distinct improvements.

Norges Gamle Lov indtil 1387: Femte Bands 2 de Hefte indeholdende Glossarium og Anhang. Udgivet ved Gustav Storm og Ebbe Hertzberg. (Christiania, Grøndahl.)—The present volume concludes the edition of Norway's ancient laws up to 1387, the preceding volume of which was reviewed in these columns on February 11th, 1893. It consists of an imposing glossary, more than eight hundred large octavo pages in length, compiled by Prof. Ebbe Hertzberg, with whose juridical studies, notably 'De Nordiske Rets Kilder,' all students of Norwegian jurisprudence are, we hope, by this time sufficiently familiar. The work, which represents the labour of many years, and is supplemented by (1) a register of the Latin words, and (2) a list of the personal and place names occurring in the original texts, is without doubt a most valuable contribution to Old Norse lexicography, and can fairly take its place beside the great dictionaries of Cleasby

and Fritzner. We congratulate all concerned on the accomplishment of this monumental enterprise, and trust that the Storthing will speedily enable the present editors to carry out their original plan of publishing a second series of the laws of Norway, embracing the period between 1387 and 1687, by liberally supplying them with the funds, especially as we are given to understand that the project has already received the royal sanction.

Det Arnsmagnæanske Haandskrift 310 quarto: Saga Olafs Konungs Tryggvasonar er ritadi Oddr muncr. Udgivet for det Norske Historiske Kilderskriftfond af P. Groth. (Christiania, Grøndahl.)—Cod. Am. 310, quarto, to give this important MS. its technical title, is interesting historically as one of the main sources of the biography of King Olaf Tryggvason (974–1000?) (as such it was largely used by Snorri Sturluson and earlier writers), and linguistically on account of its many peculiarities of style and spelling, which point to the fact of its being a direct translation or adaptation of a lost Latin original. We have no space to follow the learned editor through his exhaustive analysis of the MS.: suffice it to say that, after the most careful examination, he arrives at the conclusion, supported by very close and cogent reasoning, that it was written in Norway, or, at any rate, by a Norwegian, certainly in the thirteenth century, and very probably in the earlier part of that century. Thus Oddr's work, as Dr. Groth rightly insists, is an original document of the first rank. We think also he has succeeded in vindicating, to some extent, the literary value of the monk of Thingeyre's history as against the disparaging verdict of Prof. Storm, who held that Oddr was little better than a jejune copyist. The man who gave the story of the great sea-fight at Svölpr its classical form has certainly some claim to be regarded, if not as a master of style, still at least as a good handicraftsman in that difficult art.

OUR LIBRARY TABLE.

THE preface to *Sir Walter Scott* (Oliphant, Anderson & Ferrier) shows that Prof. Saintsbury feels the need of some justification for "another little book about Scott," and to furnish it he points to the recent publication of the 'Journal,' the 'Familiar Letters,' and Mr. Lang's 'Lockhart.' But he does not, and, indeed, in a book written on this scale could not, make any considerable use of these authorities. The best justification must lie in the character of the "little book" itself. As it happens, Mr. Leslie Stephen has just proved, in the 'Dictionary of National Biography,' that it is possible to condense within a few pages an account of Scott and to make it interesting. Prof. Saintsbury is less successful. His most conspicuous merits are generosity of criticism and a judgment sober and generally sound. His defence of Scott's treatment of the old ballads is excellent; and there is good sense in what he says about the publishing risks which Scott took and induced others to take. With reference to the vexed question of the Ballantynes he accepts in substance the account of Lockhart, and takes a view considerably more favourable to Scott than that of Mr. Leslie Stephen. The literary criticism is the best part of the book, yet there are some judgments that provoke dissent. Thus Prof. Saintsbury seems to set 'The Pirate' above 'The Fortunes of Nigel'; and most of those who are familiar with Scotland and the Scotch dialect will marvel to find ascribed to national prejudice Lockhart's judgment that 'Ivanhoe' is "less in genius than its purely Scottish predecessors." A strange remark on p. 18 and a strange note on p. 19 suggest that the want of such familiarity may explain Prof. Saintsbury's own judgment. He thinks it necessary to account for the use of the word "whomled" in 'The Pirate' by quoting a story that Scott had overheard it from a scold

in the Grassmarket, and afterwards adds in a note that it has been pointed out to him that Ferguson has "whumble" in 'The Rising of the Session.' But why all this pother? The word is in common use, colloquially, to the present day, and there is literary evidence of its use through a period of more than three hundred years. Scott may have heard the word in the Grassmarket, but he knew it from a dozen other sources as well. Prof. Saintsbury has several irritating tricks of style. He is too fond of references and quotations, and also of the use of the personal pronoun I. Moreover, the structure of his sentences is sometimes too familiar and colloquial, sometimes heavy and lumbering. The following is a specimen, somewhat worse than usual:—

"That the end is even more than usually huddled, that the beginning may perhaps have dawdled a little over commercial details (I do not think so myself, but Lady Louisa Stuart did), and that the distribution of time, which lingers over weeks and months before and after it devotes almost the major part of the book to the events of forty-eight hours, is irregular, even in the eyes of those who are not serts to the unities, cannot be denied."

We are accustomed to obtain from the United States remarkable books on the philosophy of European institutions and on their working. The Faculty of Political Science of Columbia University in the city of New York is one of the bodies which have done most towards the publication of excellent volumes bearing on such themes. The first number of the ninth volume of the "Studies in History, Economics, and Public Law" issued by this faculty is before us, and is entitled *English Local Government of To-day: a Study of the Relations of Central and Local Government*, by Dr. Milo Roy Maltbie. This treatise is a most weighty and admirable piece of work, which, if it errs at all, errs only in presenting a slightly too official view of English local government, or one too completely satisfactory to the departments concerned, such as the Local Government Board, the Education Department, the Home Office, and the Board of Trade. In their annual reports the departments have to justify themselves to Parliament and to England or to the United Kingdom, as the case may be, while Dr. Maltbie justifies them to the world at large. "Local Government pure and simple has been proven inefficient." "England, and France and Germany, although starting from diametrically opposite points of view, have gradually approached the same ultimate position." The latter of these statements is unfortunately true; and when we remember what our fathers thought of Bonaparte's institutions, which are the foundation of the "local government" of France and Germany, it is startling it should be true. The virtual suppression of private bill legislation by municipal corporations, which has recently been accomplished by the Local Government Board, is a change hailed with delight by Dr. Maltbie, and in accordance with the prevalent tendency in the United States, but opposed to the opinion which many here still entertain. Dr. Maltbie's literary style is vile—"quite extensively," "quite slight," "quite similar," "quite far," and such like gems stud all his pages. But his book, though we are inclined to differ from his conclusions, is a really great piece of work.

MESSRS. GIBBINGS & Co. have sent us a neat and well-printed translation of *Rousseau's Confessions*, in four volumes, and as the book is somewhat hard to procure at a moderate price, this edition should be popular. The few illustrations are well executed.—Messrs. Bliss, Sands & Co. have published a good cheap *Don Quixote*, with illustrations, and added *Byron* to their "Apollo Poets."

THE sixteenth volume of that useful and thorough work, *Meyer's Konversations-Lexicon* (Leipzig, Bibliographisches Institut), is as full of information and illustration as its predecessors. There are excellent articles on spinning

and telegraphs. The account of R. L. Stevenson is rather deficient. It ignores 'Kidnapped,' 'Catriona,' 'The Master of Ballantrae,' and—perhaps happily—all the works in which the hand was not entirely his own. Alfred Stevens, the English sculptor, ought certainly to have been mentioned. Theocritus receives very bad treatment, and more space is given to Tiro the grammarian. We notice that Mr. Leslie Stephen and other distinguished living Englishmen find a place in the volume.

It was a good idea to add to the "Scott Library" a volume of *Criticisms, Reflections, and Maxims of Goethe* (Scott). Goethe said and wrote a number of good things, though not so many as are attributed to him. Mr. W. B. Rönfeldt has performed the duty of translator satisfactorily; but his introduction is not so sound, and his critical powers do not warrant his depreciation of earlier and abler workers in the same field.

It is not our custom to notice periodical publications, but a special "Marine Number" of *Cassier's Magazine*, written by distinguished specialists of the United Kingdom and of the United States, merits an exception in its favour. All who are interested in war navies, in ship construction, engineering, and navigation will need to see the articles of Sir William White and others, and the admirable illustrations by which they are adorned. To judge from advertisement which we have seen, there has been some delay about the publication, and some of the contributions bear signs of having been written in the autumn of last year. They are not, however, spoilt by keeping.

MR. AUBREY STEWART'S little book of *Epigrams and Epitaphs* (Chapman & Hall) is an entertaining volume, and, by drawing on some lesser known university wits, he gets off with a less hackneyed selection than usual, though much of his matter has no business where it is. For instance, "Gather ye rosebuds while ye may" is neither epigram nor epitaph.

THE little paper book which Mr. J. B. Lamb has entitled *Practical Hints on Writing for the Press* (Bradbury, Agnew & Co.) is not to be commended. A minimum of education and common sense will suggest a good many of its precepts; others are distinctly debatable.

WE have on our table *Three Visits to Iceland*, by Mrs. D. Leith (Masters),—*The Story of George Washington*, by G. Barnett Smith (S.S.U.),—*Lectures in the Lyceum; or, Aristotle's Ethics for English Readers*, edited by St. George Stock (Longmans),—*Calendar of the Royal University of Ireland, 1897* (Dublin. Thom.),—*Milton's Samson Agonistes*, edited by E. K. Chambers (Blackie),—*Zeller's Aristotle and the Earlier Peripatetics*, translated by B. F. C. Costelloe and J. H. Muirhead, 2 vols. (Longmans),—*The Return to Nature*, by J. F. Newton (The Ideal Publishing Union),—*Scarlet and Steel*, by E. L. Prescott (Hutchinson),—*Heroines of the Cross*, by Frank Mundell (S.S.U.),—*Behind the Stars*, by E. L. Dames (Fisher Unwin),—*Stephen Lescombe, B.A.*, by J. H. Hurst (Patnam),—*Pacific Tales*, by Louis Becke (Fisher Unwin),—*Major Carlile*, by H. Foll (Digby & Long),—*The Way of a Woman*, by L. T. Meade (F. V. White),—*Sermons for the Commemoration of Queen Victoria, 1837-97*, by the Very Rev. F. W. Farrar and others (Skeffington),—*Who was Jesus Christ? and other Questions*, by F. W. Aveling, M.A. (Kegan Paul),—*The Prayer-Book Articles and Homilies*, by J. T. Tomlinson (Stock),—*Beaumarchais*, by A. Hallays (Hachette),—and *La Fée Surprise*, by Gyp (Paris, Lévy). Among New Editions we have *A Text-Book of Geology*, by W. J. Harrison (Blackie),—*From our Dead Selves to Higher Things*, by F. J. Gant (Baillière, Tindall & Cox),—and *Modern Dogs*, by R. B. Lee, 2 vols. (Cox).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Brown's (Right Rev. G. F.) *Theodore and Wilfrith*, 3/6 cl.
Dennis's (Rev. J. S.) *Christian Missions and Social Progress*, Vol. 1, 8vo. 10/6 cl.
Hodges's (G.) *Faith and Social Service*, cr. 8vo. 3/6 cl.
McCormick's (J.) *What is Sin? Sermons*, cr. 8vo. 2/6 cl.
Thornton's (M.) *Africa Waiting, or the Problem of Africa's Evangelization*, cr. 8vo. 2/6 cl.
Wright's (D.) *The Power of an Endless Life, and other Sermons*, cr. 8vo. 5/ cl.

Law.

- Willis's (W. A.) *The Workmen's Compensation Act, 1897*, cr. 8vo. 2/6 net.

Fine Art and Archeology.

- Documents relating to the Cathedral Church of Winchester in the Seventeenth Century, edited by Stephens and Madge, royal 8vo. 15/ net, cl.
Stephenson (C.) and Suddards's (F.) *A Text-Book dealing with Ornamental Designs for Woven Fabrics*, 8vo. 7/6 cl.
Ward's (J.) *Historic Ornament*, 8vo. 7/6 cl.

Poetry.

- Gordon League Ballads for Working Men and Women, by Jim's Wife, cr. 8vo. 2/6 cl.

Philosophy.

- Guysau's (M.) *The Non-Religion of the Future*, 17/ net, cl.

Political Economy.

- Dawson's (W. H.) *Social Switzerland, Studies of Present-Day Social Movements, &c.*, cr. 8vo. 6/ cl.

History and Biography.

- Dutt's (R. C.) *England and India, a Record of Progress*, 6/ Fitch's (Sir J.) *Thomas and Matthew Arnold and their Influence on English Education*, cr. 8vo. 5/ cl.
Grant, U. S., by W. S. Church, cr. 8vo. 5/ cl. (Heroes of the Nations.)
Rolle's (W. J.) *Shakespeare the Boy, with Sketches of the Home and School Life, &c., of the Time*, cr. 8vo. 3/6 cl.
Ross's (P.) *Kingcraft in Scotland, and other Essays*, 6/ cl.

Geography and Travel.

- Gadow's (H.) *In Northern Spain*, 8vo. 21/ cl.
Journal of a Tour in the United States, &c., by Winifred, Lady Howard of Glossop, illus. cr. 8vo. 7/6 cl.
Peery's (R. B.) *The Gist of Japan, the Islands, their People and Missions*, cr. 8vo. 5/ cl.

Philology.

- Encyclopædic Dictionary of English and German, edited by Prof. Muret and Prof. Sanders: English-German, 2 vols. royal 8vo. 42/ cl.
Walters's (W. C. F.) *First Steps in Continuous Latin Prose*, cr. 8vo. 2/ cl.; *Hints and Helps in Continuous Greek Prose*, cr. 8vo. 2/6 cl.

Science.

- Brightwen's (Mrs.) *Glimpses into Plant Life*, illus. 3/6 cl.
Carrington's (H.) *Animals' Ways and Claims*, 4to. 2/ cl.
Cross's (D. K.) *Health in Africa, a Medical Handbook for European Travellers, &c.*, cr. 8vo. 3/6 cl.
Humane Science, Lectures by Various Authors, cr. 8vo. 2/ cl.
Kneipp's (S.) *A Codicil to My Will, for the Healthy and the Sick*, cr. 8vo. 6/ cl.
Scott's (W. B.) *An Introduction to Geology*, cr. 8vo. 8/ net.

General Literature.

- Armstrong's (E.) *Mons St. Claire, illustrated*, cr. 8vo. 3/6 cl.
Barr's (A. E.) *Prisoners of Conscience*, cr. 8vo. 6/ cl.
Beatty's (W.) *The Secretar, founded on the Story of the Casket Letters*, cr. 8vo. 6/ cl.
Blackmore's (R. D.) *Daniel, a Romance of Surrey*, cr. 8vo. 6/ cl.
Cook's (R. C. and E. T.) *London in the Time of the Diamond Jubilee*, 12mo. 6/ net, roan.
Crawford's (J. H.) *A Girl's Awakening*, cr. 8vo. 6/ cl.
Davies's (A. K.) *Pharisees*, cr. 8vo. 6/ cl.
De Quincey's *Collected Works*, Vol. 12, cr. 8vo. 2/6 cl.
Dowden's (E.) *A History of French Literature*, cr. 8vo. 6/ cl.
Earle's (J.) *Microcosmography, or a Piece of the World Discovered*, cr. 8vo. 6/ net, cl.
Frost's (W. H.) *The Court of King Arthur, Stories from the Land of the Round Table*, cr. 8vo. 6/ cl.
Gerard and Dolly, by D. Esterre, cr. 8vo. 2/ cl.
Hall's (G.) *Jetsam*, cr. 8vo. 3/6 cl.
Hope's (A.) *Half-Text History, Chronicles of School Life*, 5/ Hynes's (C.) *The Paradise Coal Boat*, cr. 8vo. 6/ cl.
Lees's (R. R.) *High-Class and Economical Cookery Receipts*, cr. 8vo. 2/ bds.
Macarthur's (H.) *Realism and Romance, and other Essays*, cr. 8vo. 3/6 net.
Marsh's (R.) *The Crime and the Criminal*, illus. 3/6 cl.
Merrick's (L.) *Cynthia, a Daughter of the Phillistines*, 3/6 cl.
Myrtle's (W.) *The Flagellant*, cr. 8vo. 2/6 cl.
Payn's (J.) *A County Family*, cr. 8vo. 3/6 cl.
Posterity, its Verdicts and its Methods, or Democracy, A.D. 2100, cr. 8vo. 2/6 cl.
Prescott's (E. L.) *The Ship's Redemption, a Trooper's Story*, cr. 8vo. 6/ cl.
Roberts's (M.) *The Adventure of the Broad Arrow*, 3/6 cl.
Rosebud Annual, 1898, 4to. 4/ cl.
Sandow's (E.) *Strength and how to Obtain It*, 2/6 net, cl.
Scott's (Sir W.) *Count Robert of Paris*, Standard Ed. 2/6 cl.
Sharp's (E.) *The Making of a Schoolgirl*, cr. 8vo. 2/6 cl.
Thomas's (D. M.) *The Day-Book of Wonders*, royal 8vo. 10/6
Tucker's (G.) *Mother, Baby, and Nursery*, cr. 8vo. 3/6 cl.
Welton's (J.) *Forms for Criticism Lessons*, 4to. 3/6 bds.

FOREIGN.

Theology.

- Commentar zu den Sprüchen der Väter (Pirke Aboth), aus Machsor Vitry, m. Beiträgen v. A. Berliner, 4m.
Nowack (D. W.) *Die kleinen Propheten*, übers. u. erklärt, 8m.

History and Biography.

- Amliche Sammlung der Acten aus der Zeit der helvetischen Republik, Vol. 6, Part 9 (1800-May, 1801), 12m.
Fleury (Le Comte): *Carrier à Nantes (1793-4)*, 7fr. 50.
Masson (F.): *Marie Walskley*, 1fr.
Regesta Imperii XI.: *Die Urkunden Kaiser Sigismunds*, verzeichnet v. W. Altmann, Vol. 2, Part 1, 14m.

Geography and Travel.

- Bastian (A.): *Loose Blätter aus Indien*, I., 4m.
Science.

- Gasc-Desfossés (E.): *Magnétisme Vital*, 6fr.

General Literature.

- Guy (F. de): *Renée*, 3fr. 50.
Hansen (J.): *L'Alliance Franco-Russe*, 2fr. 50.

THE ALLEGED BIGAMY OF THOMAS PERCY, THE CONSPIRATOR.

My attention has been drawn by Father Taunton and Father Camm to a certified copy of the examination of a priest, John Roberts, taken on December 21st, 1607, preserved in the Convent of the Good Shepherd at Hammer-smith, an extract from which has been printed in the current number of the *Month*. The words throwing light on Percy's marriage are as follows:—

"Being demanded whether he continued at liberty and unapprehended from the time of his said coming into England until the day of the discovery of the gunpowder treason, he saith that he thinketh it not convenient for him to answer thereunto: That upon the said day he was taken in the upper end of Holborn, in the house of Thomas Pirie his first wife."

After this I am no longer at liberty to dispute Percy's bigamy, though I think that I was justified in doing so on the evidence before me two months ago.

It may still, however, be asked how it was that the Government, having this black story to tell against Percy, did not make use of it; and, even more pertinently, how it was that the two Wrights should have remained on terms of intimacy with the man who had seduced their sister under pretext of marriage. Father Camm has suggested as a solution of the latter problem that Percy

"may have deceived the first poor lady by a marriage which, owing to one of the numerous impediments of Canon Law, was really null and void, and gave him the excuse to throw her over. She being in good faith would deserve pity, not blame, and a priest may have spoken of her as 'Percy's first wife' without compromise to principle. This would explain the acquiescence of the Wrights, which certainly otherwise seems incredible, and possibly the silence of the Government, as they could not convict Percy of real bigamy."

On the other hand, the first Mrs. Percy not only speaks of Thomas Percy as her husband, which she would be likely to do in any case, but in saying that she had not seen her husband for some time appears to imply that she had seen him a few months before the fatal date of November 5th. She does not, however, say directly that he had lived with her in the early part of the year, and, indeed, it is not likely that she would. SAMUEL R. GARDINER.

LADY ARABELLA STUART. Florence.

THE number of the *Edinburgh Review* for October, 1896, publishes the translation of some passages touching Lady Arabella Stuart contained in the despatches of the Venetian ambassadors in London during the years 1603-1615. I have found a few more particulars about that unhappy lady in the unpublished letters of Ottaviano Lotti, who was Florentine secretary in London from April, 1603, to May, 1614, and I give them here, translated into English, in the belief that they may interest English readers. The letters were addressed to Cardinal Vinta, Secretary of State and Counsellor to Cosimo II. de' Medici, Grand Duke of Tuscany, and are now kept in the Medicean archives in Florence.

The first mention of Lady Arabella Stuart in the Florentine papers is contained in an anonymous communication written in Italian, entitled "Sopra la successione del Re di Scotia al Regno d'Inghilterra," and dated 1600:—

"The King of Scotland affirms that he is the next heir to the kingdom of England, and this owing to his degree of consanguinity and of relationship to the queen. The Lady Arabella is further removed than he by one degree, the king and the said lady descending, one from a brother and the other from

a sister of the blood royal, both heirs to the crown, but the brother from whom the king descends was older than the sister who was the Lady Arabella's ancestor."

namely, King James V. of Scotland and Margaret Douglas, children of Margaret Tudor, eldest daughter of Henry VII.

"The Earl of Essex was formerly a great friend of King James, but disagreement and disturbances have lately arisen between them, so that the king declared himself discontented with the earl, and in such a way that a reconciliation between them cannot take place consistently with the king's honour, unless the earl consent to ask for it. Anyhow the king would little trust him. The said earl has no other claim to the succession than his own ambition and his audacity. He is well beloved by the soldiers, and one can truly say the master of the whole military forces of the kingdom of England. Besides, between the Lady Arabella, who is said to be twenty-two years old (and of great beauty and good health), and the said earl there is continual intercourse, and they are secretly making arrangements for their marriage and advancement to the crown."

A genealogical table follows on the next page, showing the descent of both James and Arabella from King Henry VII.; a very curious genealogical tree comes next, designed to the same end, on a page adorned with funny birds, flowers, a tortoise, and a windmill.

In his letter from London, January 14th, 1609, Ottaviano Lotti writes:—

"In these last days the Lady Arabella, princess of the blood royal, was accused to the king and commanded not to leave her own room, but to remain there as a prisoner. Sir Robert Douglas, her great confidant, was also imprisoned, but now they are both at liberty. The true reason of this is not very clear; people try to explain it in different ways. Some say that this lady wanted to get married to the said Douglas; others state that, being in her heart a Roman Catholic, she had made a design of escape into France; others say that, discontented at not being treated with that respect which is due to her and at not being allowed to make use of her own money, she had tried to stir up a revolution in this kingdom by means of those Puritans who consider her their proper chief. Be that as it may, she is free now, and people say that she has so well justified herself that this matter will only help her to advance in that about which she is so anxious. I am just told that extraordinary guards are seen walking about in London, and nobody knows the reason why."

And in his letter of January 28th, 1610:—

"I have lately been with Her Majesty the Queen.In walking as usual through the gallery, which is full of portraits, Her Majesty, turning her eyes to the portrait of the Lady Arabella, spoke with compassion of the misery of that lady."

The next letter of Ottaviano Lotti to Cardinal Vinta is dated January 29th, 1610. He writes:

"The king and the Council have come to a decision and condemned the Lady Arabella to perpetual exile. She is to live in Durham, a town situated near the Scottish borders, in charge of that bishop, as if in honourable imprisonment, and will be kept just as if she were in her own home. She must soon depart thither, if Death do not deliver her; people say that grief brings her well-nigh to depart from life. Her husband, Seymour, is condemned to perpetual imprisonment in the Tower of London....."

On April 7th of the same year our secretary writes:—

"The king and the prince have returned from the country, but not on Friday; they returned on Saturday, as His Majesty had designed long before. He had sent word that he would not come back until he had heard of the Lady Arabella's departure for her exile (of her having been commanded to depart I wrote to you some time ago), and so this lady set out on Friday night, two hours after sunset, and went as far as four miles from London, whence she is to continue her journey, and I am told she has already gone further, but so sorrowful and dejected that there is little hope for her life: still, people tell of her outcries and protests against the king and everybody, and they say that she cannot be led, but must rather be dragged away by force, and almost be borne along as a dead weight."

On June 23rd, 1611, twenty days after the Lady Arabella's escape, Ottaviano Lotti writes:—

"The proclamation about the escape of the Lady Arabella and her husband Seymour, of which I

spoke in my last of the 15th of this month, is quite true and still in force, especially that part which commands all subjects, under heavy penalties, to reveal where the lady is, what has become of her, and any other particular about her, to reveal the names of such as might be able to trace her out or to retain her in case she should not yet have left this kingdom. The proclamation gives now the names of three gentlemen who attended the same lady as authors of and helpers to this escape—Markham, Crompton, and Rodney—and orders them to be likewise apprehended if possible. Sir William Monson, Vice-Admiral, was dispatched with great diligence, so that setting off to sea with great haste he should try his best to apprehend the lady, the husband, and the others. This has been a very curious and interesting week for the fine conjectures and observations made by the Court, the people, and by everybody about this event. The Lady Arabella was greatly praised for her resolution, for having dressed herself in man's attire, for having so well contrived to arrange how to deliver her husband from the Tower, disguised as a merchant, for getting the ships ready, and for having deceived, under pretext of being ill, those men who were appointed to guard her person and her house. One of her maids for two days kept on carrying the meals into the room of the lady and acting as if she were busy performing all the other services for the lady there; everything has been carried on so secretly that the lady was able to set sail without any impediment. From the least to the greatest, every one rejoiced over this escape and showed so great an affection to the Lady Arabella that it nearly surpassed convenience, and the people said aloud, 'May God accompany her!' 'May God protect her!' 'Can it be true that, because she has got married, such a great lady has to be so ill treated? See, now she will be able to enjoy her liberty and live with her husband, in spite of everybody.' And it is the opinion of the English people that she is persecuted by the Council and that she has never offended the king. Both the king and the Council were displeased with this flight, and they immediately ordered the Countess of Shrewsbury, a lady of great merit, aunt of the Lady Arabella, to be kept as a prisoner at his Grace the Lord Archbishop of Canterbury's. This lady is a Roman Catholic, and it might be presumed with all reason that she had helped her niece to escape. Much was said about where the Lady Arabella might have gone to, and it was held as undoubted that she had embarked together with her husband on a French ship, having had a whole twenty-four hours to travel without being followed. Every one was anxious to know by what prince she could have been received and kept in safety. In the States, it was generally believed, she would not have been safe, though it would have been quite the contrary at the archduke's. As for France, people were in doubt. About the religion of the Lady Arabella people talk in different ways—public opinion has always considered her as the greatest of Puritans, but her great intimacy with the Countess of Shrewsbury gives rise to a different opinion; besides, privately with some ambassadors she has declared herself a Roman Catholic, and has had intercourse with some of our priests and also given presents to them. The fact is that this point remains as yet undecided in the minds and opinions of the people. While such things were being said and people were expecting to hear of the arrival of the Lady Arabella on the other side of the sea, the Earl of Salisbury arrived in great haste, and he was immediately seen to set off, together with others of the Council, for Greenwich, where the king now resides, and there was a report that the Lady Arabella had been retaken prisoner. The people were greatly disappointed at this news, which they did not like to hear, and they were so carried away by their passion that they began to say that this was by no means true and that they would never believe it. Some said that this was a false report spread about on purpose, others that it was another lady who was likewise escaping who had been taken at sea, and not the Lady Arabella. Others said other things, but all concluded that the Lady Arabella had not been retaken prisoner; and even after she had been recommitted to the Tower some have offered to bet a great sum, maintaining that this was not true. The fact is that she was taken by one of the ships of the king near Calais, and committed to the Tower, where apparently she will remain to the end of her life. On the very same day of her arrival there, the Council went to examine her, and with courage she answered that she had been going away to enjoy her liberty and her husband without a thought of offending their majesties or the State. Shortly before this she had shown little concern about being taken prisoner, because she had heard that her husband was safe. Now she is reported to be lying in bed, extremely ill. Her jewels and her money were taken from her, and are now kept under the

king's own custody. Things are at this point now. The Countess of Shrewsbury is being examined to make clear whether she was an accomplice and had known about the escape. Two of the said gentlemen—Markham and Crompton—are imprisoned with her. It is not true that Seymour embarked with the Lady Arabella; they were in two different ships, and although very nigh to getting together, just while they were sending word to know who should go to visit the other, a great wind arose and prevented them from seeing each other ever more. This happened near the mouth of the Thames. Seymour followed his journey, but the lady did not know it, and she waited, waited long for him, as she did not wish to leave him behind. The consequence of this was that she has been taken prisoner through stopping too long. He is on the other side of the sea, people say that he has landed at Ostend. The above-named Rodney is with him. Rodney is the eldest son of a father who has 12,000 crowns income. About Seymour being out of England the Court here gives themselves little trouble, especially because he is only the second son; the Lady Arabella is far away from him and that suffices them. Some have not failed to say that the Council knew of the Lady Arabella's device to escape, and that, sure as they were of getting hold of her, they let her run away to aggravate her offence."

On June 29th following Ottaviano Lotti writes:—

"The matters with the Lady Arabella are just at the same point where they were on the 23rd inst., when I last wrote to you, the only difference consisting in this, that the Countess of Shrewsbury has been committed to the Tower, and will be kept there as a prisoner. I am told that this lady answered very boldly to the Council who examined her, and especially that when asked she answered that she really had at her disposal 20,000*l.* in ready money, but that this was not much, considering that she was the wife of the Earl of Shrewsbury. She added that she was not obliged to say whence she had the money, nor what she wanted to do with it. Enough that she had not come by it to the prejudice of her fellow creatures, nor by corruption, not even having built up a house and demolished it again and again, intending so to reproach some of those gentlemen. The old Earl of Hertford, the grandfather of Seymour, husband of the Lady Arabella, was summoned to Court, being presumed to have helped that escape. People did not expect much good from this, especially the earl being very rich, but he was treated by the king with great benignity and honoured more than usual, so that it is now believed that the king may have changed his mind and have a design of pardoning the Lady Arabella and recalling Seymour, and allowing them to live together and enjoy perfect peace. I am told that the said Earl of Hertford has already written to his grandson, persuading him to behave so as to deserve the full pardon of the king; and if a similar course should be adopted with the Lady Arabella, it is believed that this would have the special effect of reconciling in some way the feelings of the populace, spoiled by the habit of murmuring in too licentious a way. I send your lordship a distich made by Andrew Melville (the poetical Scots minister, first committed to the Tower for his verses on the caudles, the book, and the cushions upon the altar in the King's Chapel), and given to the above-named Seymour when he first entered the Tower. The distich alludes to the name Arabella:—

Communis mihi causa est carceris; Ara
Bella tibi: causa est Araque sacra mihi.

.....I am told that through this Ambassador Foscarini the king asked the State of Venice to keep Seymour, the husband of the Lady Arabella, in case he should have sought refuge there, and not to allow him to depart, and that the republic have already answered that 'they would show their care in giving His Majesty satisfaction.' From another side I am told that those gentlemen are quite sure that Seymour will never go as far as their territory."

EUGENIA LEVI.

SIR THOMAS MALORY.

Clifton, August 27, 1897.

HAVING been recently engaged in editing some selections from 'Le Morte d'Arthur,' I have, in common with many others, been anxiously looking for information which may throw light on the identity of the author. Meanwhile Miss M. T. Martin, while engaged on work of her own, has found at Somerset House a will which appears with very little doubt to be that of Sir Thomas Malory. It is contained in a contemporary parchment register, of which the first will is dated 1463 (Register Godyn,

Alice Gardner, — 'Fifty Suppers,' by Col. Kenney Herbert, — 'The Chippendale Period in English Furniture,' by Mr. K. W. Clouston, — 'Ballads of the Fleet,' by Mr. Rennell Rodd, — 'More Beasts (or Worse Children),' by H. B. and B. T. B., — in Fiction: 'Paul Mercer,' by the Rev. James Adderley; 'Job Hildred,' by Mrs. E. F. Pinsent; 'The King with Two Faces,' by Miss M. E. Coleridge; 'The Son of a Peasant,' by Mr. E. McNulty; and 'Netherdyke,' by Mr. R. J. Charleton, — and two new volumes in 'The Sportsman's Library,' the Hon. G. F. Berkeley's 'Reminiscences of a Huntsman' and Scrope's 'Art of Deer-Stalking.'

Messrs. Methuen & Co.'s announcements for the forthcoming season include: — In Poetry: 'Shakespeare's Poems,' edited by Mr. G. Wyndham, M.P., — 'English Lyrics,' edited by Mr. W. E. Henley, — 'Nursery Rhymes,' illustrated by Mr. F. D. Bedford, — and the Odyssey of Homer, translated by Mr. J. G. Cordery. In History, Biography, and Travel: 'The Massacre in Benin,' by Capt. Boisragon, — 'From Tonkin to India,' by Prince Henri of Orleans, translated by Mr. H. Bent, — 'Three Years in Savage Africa,' by Mr. L. Decele, — 'With the Mounted Infantry in Mashonaland,' by Lieut.-Col. Alderson, — 'The Hill of the Graces: the Great Stone Temples of Tripoli,' by Mr. H. S. Cowper, — 'Adventure and Exploration in Africa,' by Capt. A. St. H. Gibbons, — 'Roman Egypt' (forming the fifth volume of the 'History of Egypt'), by Mr. J. G. Milne, — 'A History of the Great Northern Railway,' by Mr. C. H. Grinling, — 'A History of English Colonial Policy,' by Mr. H. E. Egerton, — 'Zenker's History of Anarchism,' translated by Mr. H. de B. Gibbins, — 'The Life of Ernest Renan,' by Madame Darmesteter, — 'Life of Donne,' by Dr. Jessopp, — 'Old Harrow Days,' by Mr. C. H. Minchin, — 'A History of the Art of War,' by Mr. C. W. Oman, — 'A Short History of the Royal Navy,' by Mr. David Hannay, — and 'The Story of the British Army,' by Lieut.-Col. Cooper King. In Theology and General Literature: 'A Primer of the Bible,' by Prof. Bennett, — 'Light and Leaven,' by the Rev. H. Henson, — 'The Confessions of St. Augustine,' translated by Dr. Bigg, — 'The Holy Sacrifice,' by the Rev. F. Weston, — 'The Old English Home,' by the Rev. S. Baring-Gould, — 'Voices Academicæ,' by Mr. C. G. Robertson, — 'A Primer of Wordsworth,' by Mr. Laurie Magnus, — 'Neo-Malthusianism,' by Mr. R. Usher, — 'Primæval Scenes,' by the Rev. H. N. Hutchinson, — 'The Wallypug in London,' by Mr. G. E. Farrow, — and 'Railway Nationalization,' by Mr. C. Edwards. In Educational Works: 'Evagrius,' edited by Prof. L. Parmentier and M. M. Bidez, — 'The Odes and Epodes of Horace,' translated by Mr. A. D. Godley, — 'Ornamental Design for Woven Fabrics,' by Mr. C. Stephenson and Mr. F. Suddards, — 'Essentials of Commercial Education,' by Mr. E. E. Whitfield, — 'Passages for Unseen Translation,' by Mr. E. C. Marchant and Mr. A. M. Cook, — 'Exercises on Latin Accidence,' by Mr. S. E. Winbolt, — 'Notes on Greek and Latin Syntax,' by Mr. G. B. Green, — and 'A Digest of Deductive Logic,' by Mr. J. Barker. In Fiction: 'Lochinvar,' by Mr. S. R. Crockett, — 'The Lady's Walk,' by Mrs. Oliphant, — 'Traits and Confidences,' by the Hon. E. Lawless, — 'Bladys,' by the Rev. S. Baring-Gould, — 'The Pomp of the Lavillettes,' by Mr. Gilbert Parker, — 'A Daughter of Strife,' by Miss J. H. Findlater, — 'Over the Hills,' by Miss Mary Findlater, — 'A Creel of Irish Tales,' by Miss J. Barlow, — 'The Clash of Arms,' by Mr. J. B. Burton, — 'A Passionate Pilgrim,' by Mr. Percy White, — 'Secretary to Bayne, M.P.,' by Mr. W. Pett Ridge, — 'The Builders,' by Mr. J. S. Fletcher, — 'Josiah's Wife,' by Miss Norma Lorimer, — 'The Singer of Marly,' by Miss Ida Hooper, — and 'The Fall of the Sparrow,' by Mr. M. C. Balfour.

Messrs. J. M. Dent & Co.'s announcements include: 'The Early Life of Wordsworth,' by M. E. Legouis, translated by Mr. J. W. Matthews, — 'Atlas of Classical Portraits,' by Mr. W. H. D. Rouse, — 'Pictures and Studies of Greek Landscape and Architecture,' by Mr. J. Fulleylove, — 'The Fall of the Nibelungs,' from the German by Miss M. Armour, — 'Baboo Jabberjee, B.A.,' by F. Anstey, — 'Animal Land where there are no People,' by Misses S. and K. Corbet, — 'Cats,' by Mrs. Chance, — a volume of verse by Mr. E. G. Harman, — 'Meadow Grass,' stories by Miss A. Brown, — 'American Land and Letters,' by Mr. D. S. Mitchell, — new editions of the 'Waverley Novels' and the 'Spectator,' — and several new volumes in the 'Temple Classics,' 'Temple Dramatists,' and Balzac's 'Comédie Humaine.'

Messrs. Swan Sonnenschein's announcements include: — In Philosophy and Science: 'Aristotle's Psychology,' with the Parva Naturalia, and Ueberweg's 'History of Contemporary Philosophy,' both translated by Prof. W. A. Hammond, — translations of 'Ethics' and 'Physiological Psychology,' by Prof. Wundt, — 'Practical Ethics,' by Prof. H. Sidgwick, — 'Novum Repertorium Ecclesiasticum Parochiale Londinense,' by the Rev. G. Hennessy, — 'The Mathematical Psychology of Gratry and Boole,' by Miss M. E. Boole, — 'The Secret History of the Oxford Movement,' by Mr. W. Walsh, — 'A Student's Text-Book of Zoology,' by Mr. A. Sedgwick, — 'Paleontology for Zoological Students,' by Mr. T. T. Groom, — 'Embryology,' by Drs. Korschelt and Heider, translated by Mrs. Bernard, — 'Practical Plant Physiology,' by Prof. W. Detmer, translated by Prof. Moor, — 'Radiation,' by Mr. H. H. F. Hyndman, — and several new volumes in the 'Young Collector Series.' In History, Travel, &c.: 'A History of England to the Death of Stephen,' by Sir J. Ramsay, — a translation of 'A History of Switzerland,' by E. Dändliker, — 'Alien Immigrants,' by Prof. W. Cunningham, in the 'Social England Series,' — 'Specimens of Bushman Folk-lore,' by Dr. W. H. Bleek and Miss L. C. Lloyd, — 'A Run round the Empire,' written out by Dr. Alex. Hill, — 'The History of England in Verse,' edited by R. B. Johnson, — 'A Dictionary of Quotations (Greek and Latin),' by Mr. T. B. Harbottle, — 'Chronicles of the Bank of England,' by Mr. B. B. Turner, — 'The History, Principles, and Practice of Heraldry,' by Mr. F. E. Hulme, — 'The Adventures of St. Kevin,' by Mr. R. D. Rogers, — 'Supplement to the Coinage of Continental Europe,' by Mr. W. C. Hazlitt, — 'Greek Vases,' by Miss S. Horner, — 'Claudia, the Christian Martyr,' a play, by the Rev. G. E. Mason, — and 'Pansies,' verses, by Mr. M. C. Hyde. In Social Economics and Education: 'Children under the Poor Law,' by Mr. W. Chance, — translations of Rodbertus's 'Theory of Crises' and of 'The Economic Foundation of Society,' by A. Y. Loria, — 'The Progress and Prospects of Political Economy,' by Prof. J. K. Ingram, — 'University Extension,' by Mr. M. E. Sadler, — 'Labour Colonies,' by Prof. Mavor, — 'School Method,' by Miss C. Dodd, — translations of Herbart's 'Lectures on Pedagogy' and 'Letters on the Application of Psychology to the Science of Education,' — 'An English-Latin Gradus,' by Mr. S. C. Woodhouse, — and 'A Welsh Grammar,' by Prof. E. Anwyl.

Messrs. C. A. Pearson's list of announcements includes: 'The Invisible Man,' by Mr. H. G. Wells, — 'The Raid of the Detrimental,' by the Earl of Desart, — 'In Joyful Russia,' by Mr. J. A. Logan, jun., — 'Queen of the Jesters,' by Mr. Max Pemberton, — 'The Zone of Fire,' by Headon Hill, — 'Van Wagner's Ways,' by Mr. W. L. Alden, — 'An Episode in Arcady,' by Mr. H. Sutcliffe, — 'The Skipper's Wooing,' by Mr. W. W. Jacobs, — 'John of Strathbourne,' by Mr. N. D. Chetwode, — 'Her Royal High-

ness's Love Affairs,' by Mr. J. M. Cobban, — 'The Duke and the Damsel,' by Mr. R. Marsh, — 'The Iron Cross,' by Mr. R. H. Sherard, — and 'The Virgin of the Sun' and 'Men who have Made the Empire,' both by Mr. G. Griffith.

PSEUDO-DICKENS RARITIES.

THERE are certain little books which, because the authorship has been ascribed to Charles Dickens, possess considerable value in the eyes of the collector and the dealer. In particular instances there was, no doubt, some justification for this ascription, as will presently be explained; but additional light has lately been thrown upon the origin of these literary trifles, which suffices to prove that the famous novelist ought not to be saddled with the responsibility of having produced them.

In 1836, the year in which 'Pickwick' first saw the light, the firm of Messrs. Longman, Rees, Orme, Brown, Green & Longman issued a curious little work entitled 'Hints on Etiquette and the Usages of Society: with a Glance at Bad Habits,' the writer of which disguised his identity in the Greek pseudonym Αἰγυῖος. This booklet purports to be a seriously written "guide to good manners," and it is believed that the author was a tailor who, although he had come down in the world, always dressed with fastidious care, so that he appeared quite a model of respectability. Such a treatise, explaining the proper method of conducting oneself under varying circumstances, is likely to provoke a smile even amongst the most sedate, so that it is not surprising to find some humourist "poking fun" at the little book and its author. Two years after it was launched from the press, the imprint of Mr. Charles Tilt, a well-known Fleet Street publisher, appears upon the title-page of a work, identical in almost every detail with that above described, which bears the designation, 'More Hints on Etiquette, for the Use of Society at large, and Young Gentlemen in Particular,' the writer also adopting a Greek *nom de guerre* similar to his predecessor's, viz., Παύλαγυος. This production is an amusing skit upon the little tome issued by Messrs. Longmans & Co., and an artistic value is imparted thereto by means of a series of nine woodcuts drawn by George Cruikshank. Its chief interest, however, seems to be due to the supposition that a portion of the contents emanated from the pen of Charles Dickens—a supposition based upon the fact that when the original manuscript was discovered a few years ago at a private house in Islington (so I am informed), there was found among the leaves a sheet (numbered 2) covered on one side with the unmistakable handwriting of the great novelist, written (it may be safely surmised) during the 'Oliver Twist' period. The remainder of the manuscript is evidently a rough draft of the printed matter contained in the book. The autograph much resembles that of Cruikshank himself, and the first chapter, headed 'Hints on Good Manners,' opens thus: "We have been mainly induced to publish this little book in consequence of the appearance of an anonymously-written work entitled 'Hints on Etiquette, and the Usages [sic] of Society, with a Glance at Bad Manners'"; — not "Habits," as printed on the title-page of the earlier production. On the backs of two of the sheets Cruikshank has roughly sketched some fancies for his familiar illustration in 'Oliver Twist' depicting the youthful hero on the memorable occasion when he "plucks up a spirit" and vigorously castigates his enemy Noah Claypole. The principal attraction, however, is the page in Dickens's handwriting, the subject of which evidently appertains to the theme dealt with in the rest of the manuscript, thus giving rise to the conclusion that the novelist had a share in the production of the work. On that assumption, too hastily formed, the batch of manuscript changed hands for a

substantial sum, while the little book, 'More Hints,' &c., began to be sought after by collectors as a most desirable Dickens item, a copy occasionally figuring in booksellers' catalogues at a fancy price. Having had the opportunity of carefully comparing the matter contained in the Dickens autograph with the printed text, I am enabled to assert most positively that in the latter will be found no such passages, nor anything approximating thereto, as those in the particular page of manuscript, which, however, treats the subject of etiquette in the same humorous way. Whether the latter ever appeared in print yet remains a mystery, but there is certainly no further reason for supposing that it constitutes any portion of 'More Hints,' or for the belief that Dickens in any way collaborated in the production of that work.

In 1835, when the future novelist first arrested public attention by his remarkable 'Sketches in London,' then appearing in the *Evening Chronicle*, he received a letter from Mr. Thomas Tegg, a London publisher of repute, asking him upon what terms he would consent to supply the letterpress to a sort of "picture of the world," in which would be given descriptions of remarkable buildings, events, countries, &c., as seen by children in a portable peep-show. It transpired that the proposed work was to be embellished with woodcuts (by George Cruikshank and others) in Mr. Tegg's possession, which probably had already done service in other directions, and these were to be "written up to" if a sufficiently attractive and a not-too-expensive writer could be found to undertake this share of the project. The publisher's son, the late Mr. William Tegg (also known as "Peter Parley"), had read and admired "Boz's" 'Sketches' in the *Evening Chronicle*, and discerned in the writer the very man for the purpose; whereupon the above-mentioned letter was forwarded to Dickens, who agreed to do what was required for the sum of a hundred and twenty pounds, and further intimated that he agreed with his correspondent "in not wishing the name of 'Boz' to be appended to the work." The price, however, was subsequently reduced to a hundred pounds. The little 16mo. volume, comprising more than four hundred pages, duly appeared in 1839, and was entitled 'Sergeant Bell and his Raree Show.' In *Walford's Antiquarian*, July, 1887, the late Mr. Richard Herne Shepherd, the well-known bibliographer, endeavoured to trace the history of this curious production, and was strongly inclined to the belief that Dickens was the author of certain chapters, viz., those in which the showman introduces himself, for he considers that they are written in a true Pickwickian spirit. "The internal evidence of the contents," remarks Mr. Shepherd, "tends to support and lend weight to the strong presumption of Dickens's partial authorship already established in our arrangement of external evidence"; he also directs attention to the resemblance of certain subjects and the treatment of them to passages in 'A Child's History of England,' which could, he thinks, hardly be accidental. Mr. Percy Fitzgerald, who well remembers the appearance of this story-book, remarks that the only thing which supports Mr. Shepherd's theory is the stipulation that "Boz's" name as the author should be suppressed. As to Dickens's assumed connexion with the work, we cannot but rely implicitly upon the statement subsequently made by Mr. William Tegg (at whose suggestion the novelist was first approached) to the effect that all negotiations with Charles Dickens respecting the book fell through. Copies of 'Sergeant Bell and his Raree Show' are now very seldom met with—indeed, it is said that not more than a dozen impressions (perfect and otherwise) are in existence, this scarcity being probably due to the destructive treatment to which it was subjected by juvenile readers. It occasionally happens that a copy is disposed of at public auction, when it realizes

two to three pounds, principally on account of its presumed association with Dickens.

'The Irving Offering' for 1851, published in New York, is also much in request by collectors of the writings of the great novelist. It contains a story entitled 'Lizzie Leigh,' the authorship of which is, for some inscrutable reason, here attributed to Dickens. As a matter of fact, 'Lizzie Leigh' was written by Mrs. Gaskell, and published anonymously in *Household Words* during the year 1850, the initial chapter appearing in the first number. The above-mentioned American reprint is apparently somewhat scarce, as copies have been valued at five pounds; but I have recently seen it catalogued at as many shillings.

There are two little pamphlets the titles of which are invariably included in Dickens bibliographies, but with these productions it has been conclusively shown that the novelist had comparatively nothing to do. The first, entitled 'A Curious Dance Round a Curious Tree,' is a description of some Boxing Day festivities at St. Luke's Hospital for Lunatics in St. Bartholomew's, London; it was written by Mr. W. H. Wills for *Household Words*, and published in that journal on January 17th, 1852. Doubtless this paper was inspired by Dickens, and in all probability he interpolated certain passages, thus imparting to it a touch of his own literary style—a practice which he, in his editorial capacity, frequently followed. During the same year the Hospital Committee, with an eye to the interests of the institution, reprinted the article in the form of a pamphlet, inserting on the wrapper the name of Charles Dickens as the author. This must have been effected with the knowledge and sanction of the novelist, who perhaps considered the little subterfuge justifiable in the cause of charity, for it cannot be gainsaid that greater importance would attach to the pamphlet through this association. In 1860 the sketch was included in a collection of similar papers by Mr. Wills, contributed by him from time to time to *Household Words*, and entitled 'Old Leaves: gathered from *Household Words*.' That Dickens to some extent co-operated in their production is indicated in the author's dedication: "To the Other Hand, whose masterly touches gave to the Old Leaves, here freshly gathered, their brightest tints." 'A Curious Dance Round a Curious Tree' has been reprinted twice by the hospital authorities since its first appearance in pamphlet form, viz., in 1860 and 1880, each of these issues being brought up to date by means of additional printed matter. A copy of the first issue, comprising only twelve pages of letterpress, has been catalogued at five pounds, while an impression of the 1860 edition has realized nearly twice that sum in the auction-room!

A like story appertains to another brochure of a similar character, entitled 'Drooping Buds,' descriptive of a visit to the Children's Hospital, then newly founded, in Great Ormond Street. This has also been reverently described as a Dickens rarity, and in 1889 Mr. C. P. Johnson discovered at a London bookseller's shop what was believed to be a unique copy (dated 1866) of the pamphlet which bore the novelist's name as the author. Full particulars were printed in the *Athenæum* (November 16th, 1889), with the result that the editor received a communication from the actual author, Mr. Henry Morley, who explained that the sketch was written by him after a visit to the Children's Hospital, which visit was made at Dickens's request, and constituted his act of assistance to that excellent institution. Mr. Morley further states that the novelist increased so much the value of the paper by the insertion of the paragraph beginning "O! Baby's dead," that he, Mr. Morley, omitted the entire article from a selection of his writings published in 1857.* As in

the case of 'A Curious Dance Round a Curious Tree,' Mr. Morley's sketch was prepared for *Household Words*, where it appeared on April 3rd, 1852. In 1860 it was issued as a pamphlet in aid of the hospital funds, and again six years later, being printed on the latter occasion "for private circulation by the Royal Infirmary Dorcas Society, to awaken interest in a hospital for such children in Glasgow." The fact that the 1866 edition bore upon the wrapper the name of Charles Dickens naturally led to the conclusion that he was the author, the result being that the presumably unique copy was catalogued at fifteen guineas!

I have seen an impression of another rare pamphlet, much resembling 'Drooping Buds,' which might with equal justice be considered as a Dickens item. It is entitled 'Between the Cradle and the Grave,' and presents a second report on the Hospital for Sick Children, Great Ormond Street. This little production, dated 1862, is an acknowledged reprint of an article in *All the Year Round* of that year, and does not attempt to mislead collectors by pretending to have emanated from the pen of Charles Dickens.

F. G. KITTON.

Literary Gossip.

'ALL THE WORLD'S FIGHTING SHIPS' is the title of a comprehensive work by Mr. Fred T. Jane, the first annual issue of which will be published this autumn by Messrs. Sampson Low & Co. The text will be in English, French, German, and Italian, and a special point will be made of noting any slight differences of detail between sister ships or characteristic peculiarities.

THE use of auxiliary "shall" and "will" is proverbially difficult to members of the Irish and Scottish nationalities. A brief and highly entertaining treatise on the subject, entitled 'The Irish Difficulty: Shall and Will,' by the Right Rev. Monsignor Molloy, Rector of the Catholic University of Ireland, Dublin, will be published by Messrs. Blackie & Son. The author has gathered together, from a very wide range of writers and speakers, examples of the future auxiliary, and he is able to show that the English usage itself is very far from being uniform.

THE tale of 'St. Ives: being the Adventures of a French Prisoner in England,' by the late Robert Louis Stevenson, which has been running serially in the *Pall Mall Magazine*, is to be published in book form at the end of this month by Mr. Heinemann in London and Messrs. C. Scribner's Sons in New York. The last six chapters are the work of Mr. A. T. Quiller Couch, who in supplying the concluding incidents has followed the hints of the author's intentions communicated by his stepdaughter and amanuensis Mrs. Strong. Other and much briefer fragments of historical romance which occupied the author during his last years at Samoa are those of 'Heathercat' and 'The Young Chevalier.' Each of these consists of a few opening chapters merely, hitherto unpublished. Both will be printed, together with the more considerable fragments of 'The Great North Road' and 'Weir of Hermiston,' in vol. xxvi. of the Edinburgh edition.

MR. ELKIN MATHEWS has in the press 'Two Essays upon Matthew Arnold, with his Letters to the Author,' by Mr. Arthur Galton. They are mainly reprinted from the *Hobby Horse*.

* *Athenæum*, December 14th, 1889.

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WITHIN a week or two Mr. Grant Richards will publish a volume entitled 'The Tenth Island: being some Account of Newfoundland, its People, its Politics, its Problems, and its Peculiarities,' by Mr. B. Willson, who was last year a special correspondent in North-Western America. Sir William Whiteway contributes an introduction of some length, and Lord Charles Beresford has written an appendix on Newfoundland and the Navy. The volume will also contain a map of the colony, and will incorporate in the preface a letter by Mr. Rudyard Kipling.

THE Rev. J. Fisher, of Ruthin, is preparing for the press a diplomatic reproduction (with introduction and notes) of two MS. volumes of Welsh poetry written principally during the early part of the seventeenth century, and now in the possession of Mr. W. Lloyd, of Cefncoch, Denbighshire. Fully three-fourths of one of the MSS. is believed to be in the handwriting of Capt. Thomas Prys, of Plas Iolyn, and contains as many as fifty of his poems, none of which has, apparently, been hitherto published. There is another volume of Prys's poems preserved at the British Museum, and this has been recently transcribed for the Guild of Graduates of the Welsh University, with a view to publishing, though not immediately, a complete edition of Prys's poetical works.

MESSRS. HOUGHTON, MIFFLIN & Co. have in the press 'A Correspondence between John Sterling and Ralph Waldo Emerson,' edited, with a sketch of Sterling's life, by Emerson's son, Mr. E. W. Emerson. Most of these letters have appeared in the *Atlantic Monthly*, but the volume will contain new information concerning Sterling gathered from Emerson's papers. The same publishers will issue a diary kept by Nathaniel Hawthorne in boyhood, beginning with his twelfth year. This diary was printed in 1872 and 1873 in the *Portland (Maine) Transcript*. The curious story of its discovery in the possession of a Virginia negro will be told in the volume by Mr. S. T. Pickard, the biographer of Whittier.

It appears that the late Dr. Jakob Burckhardt, of Bale, left a considerable mass of manuscript ready or almost ready for the press. His literary executors announce the forthcoming publication of treatises 'Zur Geschichte der italienischen Renaissance' and 'Erinnerungen an Rubens.' Several portions of his work on the history of Greek culture are also found to be sufficiently completed to be published at an early date. An essay 'Ueber den hellenischen Menschen in seiner zeitlichen Entwicklung,' of which he spoke much to his friends, may also possibly be published, notwithstanding the incomplete condition in which Dr. Burckhardt left it.

CONTINENTAL papers report that the manuscripts of the poet Giacomo Leopardi have, at the intervention of the Italian Government, been placed at the disposal of the National Library of Naples. The two aged Neapolitan female servants into whose hands the manuscripts had come by chance refused to deliver them up, from religious motives, until the Italian Government interfered. It is expected that some of

the hitherto unpublished works of the poet will now make their appearance.

THE 'Records of the Borough of Northampton,' which are being edited by Mr. Christopher Markham and Dr. J. Charles Cox for the Corporation of the town, will be ready for issue to subscribers by Mr. Elliot Stock very shortly. The work will be in two volumes. The first will contain extracts from Domesday Book, the charters, and the Liber Custumorum. The second will be based mainly on the Orders of Assembly and more modern records.

MESSRS. WARNE & Co. will publish early in the ensuing season Mrs. Hodgson Burnett's new novel. The book is to be called 'His Grace of Osmonds: being a Story of that Nobleman's Life omitted from the Narrative given to the World of Fashion under the Title of "A Lady of Quality."' While not in any way a sequel to this well-known book, it is, so to speak, the complement of it, being the man's side of a story of which the woman's side has been told.

It is worth while, if only as a matter of curiosity, to follow up the long course of the resistance offered by St. Andrews to the action of the Universities Commissioners in the matter of the affiliation of Dundee College. The Privy Council will soon be called upon to decide as to the legality of the acts of the University Court since the majority declined to recognize the ordinances of the Commissioners approved by the Queen on January 15th.

THE death is announced from Edinburgh, at the age of eighty-three, of Mr. Thomas B. Johnston, who was the head of the firm of W. & A. K. Johnston and did much for the cause of geography.

DISSATISFACTION is being expressed in some quarters over the modifications recently introduced by the Senate into the scheme of examinations for the London arts degree—notably the abandonment of mechanics as a compulsory subject at matriculation, and the addition of a *vivâ voce* test in modern languages at the Intermediate examination.

MR. FRANK CAMPBELL writes to point out that the four pages we refer to in our last week's review of his 'Catalogue of Bibliographical Works relating to India' are exceptional in their non-bibliographical character, and not a fair sample of the whole 'Catalogue.' We have no wish to convey the impression that they are, and have searched his book in vain for the "special reason" he gives for inserting these and other entries.

THE death is announced at Norwich, in his seventy-second year, of Mr. James Spilling, the editor of the *Eastern Daily Press*, who was associated with East Anglian journalism for upwards of forty years.

EMERITUS PROFESSOR VALLAURI, who died at Turin on September 2nd, in his ninety-fourth year, was generally reputed by European scholars as one of the greatest living masters of Latinity. He was a representative of the "rhetorical," as distinguished from the "scientific," school of classical philology and scholarship. His prefaces, inscriptions, and inaugural lectures in the University of Turin have been highly praised by competent judges.

AMONG recent Parliamentary Papers are the Statement exhibiting the Moral and Material Progress of India during 1895-6, which is late this year (2s.); the Twentieth Report of the Keeper of State Papers in Ireland: Records (3d.); the Sixth Report of the Royal Commission on Vaccination, Evidence and Appendices (14s. 3d.); Report for 1897 by Sir H. Craik on Higher Class Schools in Scotland (1d.); and Reports from University Colleges participating in the Parliamentary Grant (1s. 9d.).

SCIENCE

CAPT. COOK'S VOYAGES.

Capt. Cook's Three Voyages round the World. Edited by Lieut. C. R. Low. (Routledge & Sons.)—It is noticeable that the title-page of Lieut. Low's book bears no date; whilst to the future bibliographer, who consults the opening paragraph on p. 17, it will appear as if the volume had been printed in 1883, or even in 1875, for the editor commences his story thus:

"During the past year the governments and scientific men of all civilized nations were vying with each other as to which should contribute most to the observation of one of the rarest and most interesting of astronomical phenomena. Numberless expeditions were organised under the auspices, and at the expense, of governments, learned societies, and munificent private individuals, and were despatched to some of the most remote and inaccessible spots and islands on the face of the globe, for the purpose of observing the transit of Venus over the sun's disc."

As the last transits of Venus took place in 1882 and 1874 it seems as if the manuscript from which the above paragraph was printed had been pigeon-holed for some years. Lieut. Low proceeds to state that the narrative of Cook's voyages has been edited by numerous hands, and never so well as when the original text of Capt. Cook and King has been most closely adhered to. This course, he says, "we have adopted, abbreviating freely, and where necessary throwing into modern language the somewhat antiquated phraseology of the early editions." By way of fulfilling these conditions he provides abstracts of the first and second voyages written in the third person, which he cleverly manages to compress within 250 pp.; whilst he prefers giving the narrative of the last voyage in the first person, with occasional remarks and abbreviations—a course which he hopes "will commend itself to the approval of the reader." The result is certainly not satisfactory either to student or critic; whilst to the ordinary reader, for whom no map of any kind is provided, the effect must be bewildering. The illustrations are poor—some of them childish—and the editing is most careless. For example, we find under date June 22nd, 1770:—

"Saw a mouse-coloured animal, very swift and about the size of a greyhound. On the 23rd..... This day many of the crew saw the animal above mentioned, which was afterwards discovered to be a huge black bat, about the size of a partridge."

A popular summary of Cook's voyages ought at least to have a portrait of the navigator, if not an index. This edition, whose only merit lies in its cheapness, lacks both portrait and index.

Capt. Cook's Voyages round the World. By M. B. Synge. (Nelson & Sons.)—At the end of the last century M. de la Borde, a prominent French financier, whose two sons perished in the expedition under La Pérouse, erected in the park of his château at Méréville (Seine et Oise) a monument to the memory of Capt. Cook. According to Prince Roland Bonaparte, who has lately described it, the sarcophagus of this cenotaph is of handsome marble, on the face of which is the bust of our hero, above a bas-relief representing a lion devouring an eagle, whilst it is surmounted by an urn with the

dedicatory inscription. At the four angles are figures of South Sea islanders, and the whole is protected by a dome supported on four Doric columns. We notice this monument because it seems to have been entirely overlooked by Cook's English biographers, who ought, we think, to have drawn attention to this extraordinary memorial, erected at a time when international animosity was excited to the utmost, whilst to this day the great circumnavigator is not represented by a national structure in any of our public places. Of course we can remember Woolner's fine statue, which stood for a while—during the "Peace-with-honour" season—some eighteen years ago, in front of the Athenæum club-house, before being shipped off to Sydney Heads, where it now stands confronting the Tasman Sea, through which Cook so pertinaciously pushed the old Endeavour from Cape Farewell to Botany Bay; and we recall how Allingham celebrated the occasion with some lines, which appeared in the *Athenæum*, July 6th, 1878, beginning:—

Cook, mariner of Whitby, gave the chart
Another England in the great South Sea;
Lo, re-embodied now by Woolner's art.....

Since none of our leading publishers or societies lead the way by bringing out a really satisfactory work on Cook's voyages, we could wish that the Admiralty might commission their Hydrographic Department to compile a definitive edition of British voyages of circumnavigation, beginning, say, with those of Byron, Wallis, Carteret, and Cook. Of Messrs. Nelson's abridged edition not much need be said. It makes no pretensions to be other than a condensed reprint from Admiral Wharton's transcript and from what the editor calls "the folio volumes of his [Cook's] own journals." The illustrations are, we regret to say, somewhat paltry, and the maps well-nigh useless for purposes of reference. Why are publishers generally so thrifty in the matter of illustration when means of reproduction of original charts and drawings are cheap? To attract even juvenile minds, nowadays, the best work should be employed.

BOTANICAL LITERATURE.

The Yew-Trees of Great Britain and Ireland. By John Lowe, M.D. Illustrated. (Macmillan & Co.)—This is a very interesting, but not particularly well-arranged book. It begins with an introduction concerning things in general together with details relating to yews, clipped or otherwise, in various parts of the country. The first chapter gives a very meagre account of the botany of the yew (which recent investigations in the nearly allied Ginkgo render the more interesting), and winds up with the epithets applied by various authors to the tree. In the next chapter the geographical distribution is touched on. Then follow two chapters relating to the rate of growth of the tree and the various methods devised to measure it, none of which can be considered entirely satisfactory. The extensive list of trees with their measurements given in chapter vi. is valuable, although naturally incomplete. In another edition it would be desirable to give as many details as possible about the soil and subsoil in which these trees are growing. In the South we are apt to associate these trees with a chalky or, at least, a limestone soil; but it is evident from Dr. Lowe's records that the tree has no exclusive preference for limestone soils, and the many churchyards in Romney Marsh contain as fine yew-trees as can be seen on the chalk or greensand downs which limit the "Marsh." In the seventh chapter the author discusses the reasons which may have induced the planting of the yew in churchyards. None seems more valid than that derived from the character of the tree—the sombre coloration, from one point of view, befitting the mournful circumstances under which it is placed; the evergreen foliage, on the other hand, suggesting

immortality. In some cases the yew is considered with more or less probability as being of at least approximately the same age as the church it overshadows. This may be true in a few instances, but in the majority of cases it is evident that there is no synchronism between the architecture of the tree and that of the church. Neither can the yews along the "Pilgrims' Way" from Winchester to Canterbury be chronologically associated with the time of such pilgrimages. In most cases, so far as we have seen them, the trees are much younger. A chapter of two pages only is devoted to the characters and uses of the wood of the yew, which might well have been incorporated with the following chapter, which is concerned with the formation and employment of the bow. Next comes a chapter on the poisonous nature of the yew, after which we are whisked back to the poetical allusions and literary references alluded to in previous pages. A long chapter, entitled "Notes," gives descriptive details concerning many of the more remarkable yews throughout the country, a subject already partially treated of in at least two preceding chapters. In spite of his discursive method, due probably to the interruptions caused by the claims of his professional work, Dr. Lowe has produced a book which will be delightful to the lover of trees, whilst the statistics which he has collected with much care, and, as far as we see, accuracy, will be valuable to foresters and others concerned with the rate of growth of trees. An index and a bibliography facilitate the reader's research, and the illustrations are well selected.

Pot-Pourri from a Surrey Garden. By Mrs. C. W. Earle. With an Appendix by Lady Constance Lytton. (Smith, Elder & Co.)—We do not know how to review this book. We do not believe it can be done in any orderly, systematic way without such a prying analysis as would spoil the reader's pleasure and contribute to no useful end. The book is well named; it is a delightful medley of all sorts—gardens, books, cookery, women-gardeners, sundials, colour-blindness, the management of boys, rain-water, smoking, schoolgirls, and we know not what beside. Of course such a book bristles with points on which differences of opinion may fairly exist. There is a certain want of proportion about the author's statements that would lead us to hesitate before accepting them; but, as we have said, the book defies criticism. The best plan is to commend it to the reader as a delightful one to take up in spare moments, but not as one to pin one's faith upon.

Open-Air Studies.—Botany: Sketches of British Wild Flowers in their Homes. By R. Lloyd Praeger. (Griffin & Co.)—In this book, we are told,

"an attempt has been made to exhibit by means of familiar scenes in our own islands glimpses of plant-life; interpreted not by the examining of microscopic slides in the laboratory, nor yet by the conning of plant mummies in the herbarium, but by the study of actual scenes from nature. Thus only can we hope to comprehend the life of a plant or of a plant community, and appreciate the conditions under which each species lives, and the adaptations by which each is able to maintain its position in the plant world and fulfil its proper functions."

The author has, we think, succeeded in his attempt. He takes the reader with him on his rambles in the meadows or by the river, along the hedgerows or over the shingle; and, fascinating his willing victim after the fashion of the Ancient Mariner, he contrives to convey a great deal of information on the natural history, as it used to be called, of plants. It is rather amusing to note the patronizing way in which writers of the modern school, to which our author belongs, speak of their predecessors. They assume, or seem to assume, that previous to their own advent there were no "naturalists," and that even field botany was mere collecting or index-making. A glance at the 'Amœni-

tates Academicæ,' published under the auspices of Linnaeus, would suffice to dispel that idea, and a little more investigation of affinities would prevent the possible figments of the imagination from being accepted as positive truths. To attain good results the rough-and-ready methods of field-work require to be controlled by the more exact information derived from actual experiment in the laboratory, as well as from the study of "sections" and the comparative investigation of "plant mummies." What amount of field-work, for instance, would of itself have sufficed to give us our present knowledge of the action of bacteria in providing a supply of nitrogen for leguminous plants? In fact, no one department of botany can afford to dispense with the aid and assistance of others. Specialists there must be, but, instead of sneering at one another, they can all work together for a common aim. Mr. Lloyd Praeger's is one of the most accurate as well as interesting books of the kind we have seen. It has plenty of references to standard works, is beautifully illustrated, and has a good index.

ASTRONOMICAL NOTES.

ALTHOUGH the number of spots on the sun continues progressively to diminish (an epoch of minimum being due some time next year) there have been several instances lately of large spots, occasionally visible to the naked eye. One of these was observed last month, and a description of it, with drawing, is given in the current number of the *Bulletin* of the Société Astronomique de France. Its longest diameter amounted to about 54,500 kilometres, or more than four times that of the earth. It was surrounded by a large and irregular penumbra, which appeared to be in a state of great commotion, indicating by its changes, when last seen, the approaching decay of the spot.

Prof. Schaeberle, of the Lick Observatory, has noticed (*Astronomical Journal*, No. 411) during the recent opposition of Saturn a partial division in the inner bright (or B) ring which had not previously been visible. "The width," he says, "of the division is about the same as that of the Cassini division; but while the latter is always a conspicuous feature of the ring-system, the new division is evidently not complete, for it contains matter which reflects light to such an extent that when the conditions of seeing are not fair, this new division would be overlooked."

The Report of the Government Astronomer at Madras (Mr. C. Michie Smith) for the twelvemonth which ended on March 31st has been received. That year was remarkable for exceptionally heavy rainfalls, which injured the houses connected with the observatory considerably. The usual observations for determination of time have been carried on, and the investigation of the errors of division of the meridian circle has been completed after involving a large amount of labour. The Government has sanctioned the revival of the appointment of a chief assistant, which will shortly be made; and also the provision of funds for an expedition to observe the total eclipse of next January, Karad having been selected as the most suitable station for the purpose.

Messrs. Macmillan & Co. will publish almost immediately a little book by Sir Norman Lockyer, under the title of 'Recent and Coming Eclipses, being Notes on the Total Solar Eclipses of 1893, 1896, and 1898.'

We have received the sixth number of the *Memorie della Società degli Spettroscopisti Italiani* for the present year. It contains an obituary notice, with portrait, of Arminio Nobile, Second Astronomer of the Capodimonte Observatory (where he was born in 1838), and Professor of Geodesy at the Royal University of Naples; a note by Dr. Rizzio on the absolute measures of solar heat made at the erection "Regina Margherita" on Monte Rosa; and another by

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Prof. Tacchini on the distribution in latitude of the solar phenomena as observed at Rome during the second quarter of the present year.

Science Gossip.

A BRONZE statue in honour of Marcello Malpighi, the famous doctor of the seventeenth century, was unveiled on Wednesday, September 8th, at Crevalcore, near Bologna. The Royal Society of London, whose relations with Malpighi in the seventeenth century were very intimate, and who published many of his notable contributions to microscopic anatomy and vegetable histology, sent an address of congratulation. Dr. D. H. Scott was to have attended the festival ceremony on behalf of the Society, but at the last moment was prevented from doing so. A memorial volume, 'Malpighi e l'Opera sua,' edited by Dr. Vallardi, will shortly appear, and will contain, among other articles, a note by Prof. M. Foster.

MESSRS. GEORGE NEWNES have in hand a volume devoted to 'The Story of Germ Life,' by Mr. H. W. Conn. It aims at giving a readable outline of what is known about bacteria, and showing that these organisms may be regarded not primarily as enemies, but as benefactors to mankind.

FINE ARTS

The Elder Pliny's Chapters on the History of Art. Translated by K. Jex-Blake. With Commentary and Historical Introduction by E. Sellers; and additional Notes contributed by Dr. H. L. Ulrichs. (Macmillan & Co.)

THIS volume constitutes the first attempt in any language to gather around the text of Pliny, on whom we are to so great an extent dependent for our knowledge of the history of ancient art, the vast accumulation of facts and theories that illustrate or correct his statements. Miss Sellers has before now deserved well of English readers by presenting them with the results of German research in a readable form; in this case the labour of compiling from so unwieldy and so ill-arranged a mass of literature must have been very great, and the result appears to approach very near to completeness.

The introduction gives, in about eighty pages, a clear summary of the results of recent research as to the sources from which the information given us by Pliny is derived. If we are often unable to accept the over-subtle distinctions and the fine-drawn theories of German industry and ingenuity, we are none the less grateful to have them made accessible in so convenient a form.

The nature of Pliny's compilation is attested by his own words and by the description of his nephew, both quoted on the page facing the introduction. Every moment of his life, even while he was eating or travelling or performing his toilet, he read or was read to, and made or dictated extracts, and in this way, as he himself says, he gathered matter "from some two thousand books, but few of which are known to the learned, owing to the abstruse nature of their contents, and from one hundred chief authorities." He also gives, for each book of his own work, a list of the chief authorities, which, however, makes no pretension to be exhaustive. During the last half century many German scholars have been attempting the Herculean task of unravelling the tangled mass of informa-

tion with which Pliny has filled his books on art, and of assigning to his various authorities what he has borrowed, directly or indirectly, from them. We must remember that of some of these authorities little or nothing is left except what may inferentially be attributed to them among Pliny's compilations; moreover, the investigators have been led to believe that "Antigonius incorporated the treatise of Xenocrates into his own work," and that "Polemon's whole book was merely the comprehensive criticism, the improvement, and enlargement of that of Antigonius," while Pausanias and Varro have to come in as intermediaries before the result filters through to Pliny. Yet the character and the predilections of each of these writers, and of many others, have been evolved by a process in which one is at a loss whether to admire more the industry or the imagination of the critics, and almost every fact or anecdote in Pliny's history is assigned dogmatically to one or other of his predecessors as its ultimate authority, though often to different authorities by different critics. As we read Miss Sellers's introduction, we seem to realize the personality of each of the various authors from whom Pliny's facts are derived; it is only when we investigate the foundations on which the whole structure is reared that our admiration gives way to scepticism. Those who have to study Pliny's text as a basis for the history of art will do well to consider his sources, if only to learn caution as to the way in which they quote his statements; but they will be rash indeed if they draw any inferences from the supposition that any particular writer was his authority for any particular fact.

The translation is readable and, so far as we have been able to test it, accurate. The notes are very full in their references to recent literature. The dogmatism with which passages are assigned to earlier authors as their source is defended in the introduction; it is matched by a corresponding tendency to recognize purely conjectural identifications of statues such as can be no help towards a scientific study. There is throughout too great a tendency to prefer novelty to probability. This reaches its climax in Miss Sellers's own attempt to deny to Praxiteles the authorship of the Hermes at Olympia, an attempt which, however ingenious in argument, cannot be taken seriously. It is to be feared that these defects will tend to diminish the permanent value of a work which, though it might have shown more discretion in preferring fact to theory, will not easily be superseded.

Dr. Ulrichs's notes are somewhat disappointing, especially since it is stated that his own edition of these books will not now appear. The book meets a need that has long been felt; and it will be most beneficial in its effect if it leads those who study the history of Greek art to read their Pliny consecutively, and so to appreciate the nature of his compilation more thoroughly than if they read him only in a collection of extracts.

Les Ivoires. Par E. Molinier. Illustrated. (Paris, E. Lévy & Cie.; London, C. Davis.)—This handsome and beautifully as well as amply illustrated folio has no parallel in English. It is the work, too, of one of the best living authorities on the archaeology, not less than the art,

of an extremely curious and interesting subject. It is true that we have in English some excellent works treating more or less incidentally of the art, such as those of Westwood, Digby Wyatt, Maskell, Mr. Oldfield, and a few others of less note, to say nothing of translations of the writings of Labarte, Stephens, Waagen, Lenormant, and Gori, which have helped to establish among us a general appreciation of the subject; but these are either mere outlines, like the excellent South Kensington manual of the late Mr. Maskell; catalogues with terse introductions, such as Westwood's 'Fictile Ivory Casts'; or monographs on sections of the history of the matter. Most of the last are scattered in the publications of antiquarian societies. None of these has effected what the volume before us achieves. It is the more remarkable that our literature should lack a work of this kind, seeing that, apart from many rare and beautiful specimens in the British Museum, South Kensington owns more than a thousand (!) instances, originals and fictile casts which are as valuable for artistic studies as their originals themselves, and form a collection unequalled for purposes of instruction. We have, too, the Féjervary Collection, now at Liverpool, a gift to that city of Mr. Mayer, a great public benefactor in this and other ways. Seeing that we have not such a book as this, it is to be hoped an enterprising publisher will produce a translation of M. Molinier's text, enriched, as in many similar cases, with all the spirited and sympathetic drawings on wood here printed with the type, as well as those clear, faithful, and brilliant larger plates for which photography has been used with the best results. For artists even more than for antiquaries two sections of M. Molinier's book possess exceptional attractions: that which treats of the Byzantine and Romanesque styles and relics of ivory carving, and that devoted to the lovely mediæval art, of which the renowned 'Vierge et l'Enfant Jésus,' formerly in La Sainte Chapelle, a masterpiece dating from c. 1305, is the crowning specimen. It belongs to that school of design of which we in this country retain precious nearly contemporary relics in the statues in the tabernacles of the Eleanor Crosses, on a few tombs, in the façades of certain "unrestored" cathedrals, as well as in various monumental brasses, as at Cobham and elsewhere. The charming specimen which seems to have belonged to St. Louis illustrates a period the art of which, as our author suggests with less emphasis than we looked for from so accomplished a student, had reached a somewhat florid stage of development, and thus, as in all other cases, indicated the approach of that exaggeration which is neither more nor less than a decadence. In this respect it differs from the idealized effigies of Queen Eleanor and the quasi-portraits incised in brass at Cobham, none of which is at all flamboyant in its design and execution, but graceful and pure. St. Louis's 'Vierge,' too, belongs to a type of sculpture (whether in ivory, wood, or stone matters not) the numerous specimens of which still existing affirm that it had nearly passed into a state of almost hieratic formalism, with conventions more beautiful, indeed, but not at all less restricted, than those which constrained the Egyptian carvers of the hieratic epoch. M. Molinier, who, by the way, seems to have overlooked the analogies of the Eleanor Crosses and English tombs, astutely points out the existence and nature of these numerous later instances, and thus, if such a proof could be called for of his broad views and ample knowledge of his subject, enables students warmly to commend 'Les Ivoires.' The author says somewhere (but we have not, in defect of anything like an index to his book, been able to recover the passage) that the exceeding beauty, freedom, and adaptability to fall in long and elegant lines, with perfect

facility for adjusting themselves to the forms within, of the dresses universally worn by both sexes of the upper classes in France, England, and Italy during the thirteenth and fourteenth centuries, gave great advantages to the sculptor who carved men and angels with a truly classic grace, as appears in 'Le Couronnement de la Vierge,' a French carving in ivory which is one of the greatest treasures the last decade of the thirteenth century bequeathed to the Louvre. In the section on "Les Ivoires de l'Époque Gothique," M. Molinier notices that in the Collection Benjamin Fillon, sold in 1882, "se trouvait jadis une grande figure de la Vierge portant l'Enfant Jésus dont la pose encore hiératique participait de l'art roman" (i.e., what we call Romanesque art), and he observes, too, that the dates ascribed to this and a similar example are questionable. The fact is that it is not difficult to draw the line which separates "le style roman" from "le style gothique" in ivory carving; students have always found it to be so when sculpture of other sorts is in view. Romanesque examples and their analogues, the Byzantine ivories which remain to us, are, as might be expected from the length of time during which these styles prevailed, much more numerous than those in which we can discover transitional elements of the change which culminated c. 1290. M. Molinier indicates the previous subordination of carving in ivory as well as in stone to the architecture of the Transitional period, whence the advance was brief and rapid to that which gave us the innumerable purely Gothic monuments. From these last the sculptor's freedom from hieratic trammels may be said to date. Further on the author, with patriotic zeal, maintains the reputation of his countrymen as sculptors against those who, on the strength of a passage in the 'Diversarum Artium Schemata' of Theophilus, have confused, to the disadvantage of France, the artistic production of that country and Italy during the thirteenth and fourteenth centuries. "C'est l'art français qui tient la première place," says he, and effectively appeals to unchallengeable evidence of style in both countries. It is sufficient for this purpose to compare the exquisite French cross-heads in ivory engraved on p. 194 with that almost contemporaneous one which faces them on Planche XIX.

Manchester, Old and New. By W. A. Shaw. 3 vols. Illustrated. (Cassell & Co.)—As is befitting, Mr. Shaw believes in Manchester. To him there is no exaggeration or satire in the saying that "the Manchester of to-day is the England of to-morrow." In fact, he claims too much for his city; for example, he avers that the woodwork of the cathedral chancel "affords probably the finest sample of carving to be found in England." Of this we are not sure; in truth, we know better. There is room, it seems—and we are sorry to hear it on the authority of the city's patriotic historian—

"for one quality to transform her intellectual lead [!] into a higher, and make her capable of leading the nation in spiritual matters as in commerce and enterprise."

Surely this is rather hard upon Bishop Moorehouse, who, nevertheless, may not have had time for the purpose in question; he was only appointed in 1886. It must not, however, be supposed that Mr. Shaw is not a friend of the clergy; on the contrary, it is manifest from his account of this body that Manchester has a most desirable Chapter, and of the "inferior clergy" an admirable staff; nor are the municipal authorities less worthy of admiration. Indeed, of nearly everybody of note connected with his subject our author takes benevolent views, and thus helps his reader to study volumes so large and loaded with personal and local details as these are. These notices are generally written in a lively and sympathetic

manner, so that, although they often relate to matters of small consequence, even when local patriotism may fairly make the most of them, the reader need not grumble about their number or their smallness; nor does it much matter that, when antiquarian details are set forth in his text, Mr. Shaw is not accurate to a superhuman degree. Thus, speaking (p. 38) of Dr. Dee's show-stone, where the Doctor pretended to see the future "in crystallo," as he styled it, our author says it was "a concave glass or magical mirror," whereas he ought to have known that this curious apparatus was, or is, a sphere about two and a half inches in diameter; nor does it much matter that none of Madox Brown's noble but unequal series of pictures in the Town Hall at Manchester is, strictly speaking, a fresco; nor can they be said to be executed in one method only. A more serious defect is the little said about the Assize Courts, which surely deserved praise. Woolner's noble statue of Moses, which surmounts the principal gable of that important building, is not even mentioned. It is a mistake to describe the great hall therein as having a close resemblance to Westminster Hall. Although our historian is not too hard upon the uglier and more sordid buildings of the city, he is capable of appreciating, and not over-praising, Manchester's numerous good and handsome structures, both old and new, and his praise is justified. He is too ready, perhaps, to suppose that Manchester is very nearly the centre of civilization, to say nothing of public virtue. Apart from such exaggerated views—which, after all, are natural—we can cordially and thoroughly recommend the volumes before us as a useful, comprehensive, and well-arranged work, replete with matter every Manchester man may be expected to care about. The history of every one of the city's public institutions, churches of note, societies, theatres, clubs, canals, and what not, is epitomized with care and, to the best of our knowledge, correctness and completeness. Nor, in a general way, is the history of Manchester's leading crafts and trades neglected. The leaders of the city's life, from Dr. Dee to Cobden, from John Byrom to the present High Master of the College, from Dalton to the chemistry teachers of our own day, are successively dealt with, while scores of portraits, nearly all of them veracious and full of character, represent the worthies of the city, from John Syddall, who was hanged a hundred and fifty years ago, to Madox Brown. In addition to these illustrations there is a large number of excellent views, maps, and plans.

L'Art Pratique: Der Formen-Schatz. (Munich, Hirth.)—This is the volume for 1896, of which we noticed the forerunner for 1895 on the 15th of August last year, and then in general terms described the character, objects, and contents of the work as a whole. The instalment now before us fully justifies the praises we bestowed upon its predecessor. Its plates—192 in all—represent a much greater number of objects, and the latter are at least as various and interesting to students as those to which we have already referred. They consist of a perfect treasury of memoranda of all sorts, such as the antique Ganymede now at Naples; bacchic cups in bronze in the Bibliothèque Nationale, Paris; Dutch armorial engravings in the manner of Albert Dürer; a child's head, drawn by Da Vinci, now in the Louvre; the 'Prudence' of G. Della Robbia; a Pieta, by Bazzi, in red chalk; a sumptuous 'Vénus' in marble, by Pierre Mounot; the Ludovisi 'Juno' at Rome; Gothic *genre* sculpture from Rheims; decorative works in gilt bronze of the time of Louis Seize; pictures by P. Perugino, Michael Angelo, Rembrandt, Tintoret, and other famous artists; engravings by Gravelot, B. Picart, Van der Meulen, Rembrandt, Marillier, and Cherubini. Not only works of art proper, but "objets d'art" and specimens of craftsmanship of the more intelligent kinds abound

here, such as a fine Etruscan casque in bronze, German, French, and Italian pieces of hammered iron, majolica, and ebony and ivory carvings. The examples are not classed according to their nature and origin, but classified indexes help the student. It is a pity that the inscriptions at the foot of each plate are so large as to confuse the observer, and that, when read, they do not describe or give the proper names of the examples, but, instead of that, refer to the index, which gives needless trouble.

EGYPTOLOGISTS and lovers of the work and art of ancient Egypt will welcome Mr. F. G. Hilton Price's *Catalogue of the Egyptian Antiquities* (Quaritch) in his possession, and many will be glad to read quietly at their leisure an account of the treasures which have for some time past been familiar to the greater number of those who are interested in such things. He was wise to follow the example set by the Duke of Northumberland, Lady Meux, and the Rev. W. J. Loftie, all of whom have published catalogues of their collections, and he is to be congratulated on the appearance of the sumptuously printed volume now before us. Mr. Price's 'Catalogue' contains nearly four thousand entries, which describe a representative collection of small Egyptian antiquities, that is to say scarabs, *shabti* figures, bronze gods and sacred animals, objects in faience, &c. Naturally, as he himself says, his collection contains neither large stone monuments, nor mummies, nor objects the proper place for which is a public museum. Messrs. Harrison's hieroglyphic types have been freely used, and antiquities of special interest are illustrated either by plates or wood-blocks inserted in the text. It is a hopeful sign for the future of Egyptology in this country that private collectors are recognizing the importance of making their collections more generally known, and we trust that those who have not already done so may see their way to issue catalogues at the earliest convenient opportunity; they will thereby assist in the advancement of science, and will incidentally enhance the market value of their possessions.

A Book of Fifty Drawings, by A. Beardsley, with an Iconography by A. Vallance (Smithers), comprises a number of Mr. Beardsley's drawings which have previously served as cuts in books and wall posters, and are remarkable for the pains the draughtsman has expended in the search for ugliness and deformities. For instance, 'Atalanta' is a gaunt and ill-proportioned figure, without passion, energy, or grace, in a much-curled wig and a huge hat and plumes, and holding a puny bow. Wishing to design grotesques, Mr. Beardsley yet lacks force of imagination. Performances like 'Atalanta' are the more to be regretted because there are a few really clever borders and headpieces for books in this collection.

The Chant of a Lonely Soul. Written by I. Osgood. Illustrated by R. Machell. (Gay & Bird.)—Before now we have had to do with books of many sorts—with books in hideous bindings of all kinds of colours, bedizened with gold, copper, or silver; we have reviewed oval books, triangular volumes, and tomes that took the shapes of spades; it has been our troublesome fortune to have to do with printed matter which disdained book-form at all, and was given on long slips of paper rolled on cylinders at the ends, just as the Hebrew Torah is rolled; and we have read publications which were printed upon separate leaves through which cords were passed, and thus kept them, like Tamil manuscripts, within stiff covers; but this is the first time that we have, thanks to Miss Irene Osgood, had to do with a book which, like her purely nonsensical 'Chant,' was strongly scented—was, in fact, a sort of literary sachet, the typography being bound between padded and odoriferous covers. Of course we knew that some of the old French binders

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scented their books, as with musk or camphor, the perfume of which two or three centuries have not entirely abolished. The old-fashioned prejudice in favour of binding "in russia" may derive from this practice, and it is not easy to forget that, especially in Italy during the sixteenth and seventeenth centuries, articles of attire, such as gloves—those of Queen Elizabeth to wit—were often strongly perfumed. Miss Osgood, who, we believe, comes from the other side of the Atlantic, leaves us to wonder why we have at her hands this new experience, because the scent of her 'Chant' is neither natural nor wholesome. But all wonder vanished when we came to read the astounding nonsense—whether it be verse or only ill-printed prose we cannot say—of her text, which begins thus, the "lonely Soul," while still partially sane, chanting:—

"I am hovering over my own grave, while the Sun is going down to its home in the West. The weary old world is all in a glory of hues,—pinks, mauves, silver, and gold. There where the sky is restless, a billow of tawny red and saffron brown is throbbing itself to rest."

So far it is all right, only we think we have heard of such things before. But Miss Osgood passes through many unquotable paroxysms before she reaches the final agony, and records the catastrophe in the lines:—

"Ah! give me just one caress, you sleepy luscious rose. How strange it is that pain will not leave me, for I have heard that the souls of the dead have rest."

It appears that in this fashion catalepsy seizes Miss Osgood, and, as an original writer, she is mute. Returning to common sense, the lady next appears with what she calls an "adaptation from the French of Comte R. de Montesquieu-Fezensac's [sic] 'Les Chauves-Souris,'" entitled 'Litanees to Tanit,' a series of moonstruck lines, comprising rhapsodical addresses to Luna under her diversely coloured aspects. Strange to tell readers of the lady's 'Chant,' threads of relevance and something that is not far removed from sense run through her version of the "Comte's" lunacies, and we are not quite bewildered when we reach the final appeal:—

O bubble moon, the morning softly breaks
The dreaming night for our mad sakes.
O Moon!

Mr. Machell, who appears to be quite sane and not a bad draughtsman, caught something of Blake's inspiration when, in his designs in monochrome, he attempted to give form and substance to his ideas of what Miss Osgood might have in her fragment of a mind.

Queer People. By P. Cox. (Fisher Unwin.)—There is a good deal of labour and a certain amount of cleverness—for neither of which do we care much—in the vignettes and other cuts printed with the thin and juvenile verses in which the author describes what he calls "queer people," their actions and their surroundings. Mr. Cox is at immense pains to be amusing, and sometimes he succeeds.

An Introduction to the Study of the Old Italian Masters in the National Gallery (Hibberd) comprises a number of cuts which we seem to have seen before in cheap publications, and which are now too black and badly printed. The notes, by Mr. A. S. Hewlett, are not particularly valuable.

The fourth edition of Sir E. Poynter's *Lectures on Art* (Chapman & Hall) contains two additional addresses, one on decorative art and the other delivered at the distribution of prizes at the Manchester School of Art.

WE have received from Mr. George Allen two neat volumes, being the first instalment of a reissue of Mr. Ruskin's *Modern Painters* in small form.

STRAFFORD PORTRAITS.

In a letter to his wife, written from London in June, 1836, the Lord Deputy Wentworth

says, "My picture in great you shall have, and one in little, if I can possibly procure it, but Mr. Hawkins hath so much work, I fear he will not have time to spare; however, if I possibly can you shall have one" (Cooper's 'Life of Strafford,' i. 380).

That the picture "in little" was executed we have reason to believe, because it is probably "the picture enamelled" sent by the widowed Lady Strafford to the Queen of Bohemia in 1641 (Lardner's 'British Statesmen,' vi. 72).

The Queen of Bohemia bequeathed her pictures and books to her faithful adherent Lord Craven, so possibly at Combe Abbey, or in some other private collection in England, this miniature still remains. Perhaps some reader of the *Athenæum* may know of its existence.

Also, perhaps some one can tell me if an engraving or photograph has been executed of either of the two pictures of Strafford's second wife, Arabella Holles. The originals are at Wentworth Woodhouse, and were described in the *Athenæum* in 'Private Collections of England.' One of these pictures was exhibited at the Royal Academy some years ago.

Of the two portraits of Strafford, one—that in armour—was painted in 1636, but I much wish to know when the other—that which represents him dictating to his secretary—was painted. A. F. L.

THE TOMB OF DAVID.

THE chief problem of Hebrew archaeology is without a doubt the discovery still to be made of the tomb of David and the kings of Judah. This question, so many times mooted without result, has been once more raised by a passage in the last report of Dr. Bliss, published in the *Statement of the Palestine Exploration Fund* (July, p. 180). In this we read:—

"It has been suggested that the apparently unnecessary curve in the Siloam Tunnel before it enters the pool was made in order to avoid the Tomb of the Kings. Accordingly we have made a large clearance to the Rock of Ophel in a field to the east of the pool, south of this curve..... Our hope was to find a pit entrance to the tombs, but the clearance has been completed this morning, and no such discovery has rewarded our toil."

The attempt of Dr. Bliss has led incidentally to the discovery of an interesting small cornelian seal of scarab shape, with an inscription in Israelitish Phœnician characters dating before the Exile, of which I will speak later. But it has failed completely to realize the splendid object in view—the discovery of the Tomb of the Kings. The result could not have been otherwise, for reasons which I shall explain.

First, I may be allowed to remark that the suggestion, whose author Dr. Bliss does not name, is mine. I am, therefore, responsible for it; and as the event seems to have proved it to be wrong, it only gives me a greater right to examine the means adopted for verification. The theory of the close connexion of the extraordinary deviation, up till then unexplained, of the Tunnel with the position of the Tomb of the Kings, was expounded by me at length ten years ago in the *Revue Critique* (October, 1887, pp. 329-343), and supported by a schematic plan, which even marked on the ground the point where, as I calculated, the royal vault ought to be concealed. As I am unable here to reproduce this plan, I will content myself with an explanatory description. The place is between the southern curve of the Tunnel and the intersection of the path which descends from the south-east angle of Haram to the Pool of Siloam, with the level of 2,179 in the map of the Ordnance Survey on the scale of 1 : 2,500 (towards the bend made by the path). I pointed it out more than once to members of the committee of the Palestine Exploration Fund, and I have every reason to believe that it was owing to instructions given by the committee to Dr. Bliss that he attempted this excavation in *extremis*, unhappily at the moment when the firman granted by the Porte

was expiring. It is to be regretted that I was not consulted on that occasion, for I could have furnished indications which might, perhaps, have not been useless towards achieving success and avoiding a failure of a sort calculated to discredit my theory. In fact, if my article was known either to Dr. Bliss or to those who inspired his efforts, its conclusions were misunderstood, and, consequently, it is only my bare duty as a scholar to explain things.

The digging was made on the south—that is, outside the convex side—of the curve of the Tunnel, which I regarded as due to the necessity of avoiding the vault, which lay full on the straight line of the source of the Fountain of the Virgin at the Pool of Siloam. Now, on the contrary, it is, as I have expressly indicated, on the north of this curve—that is, inside the concave side—that the digging should have been, and must be in the future, made, for the curve naturally encloses and partly envelops the obstacle interposed, since it is meant to pass round it. Dr. Bliss has then, one can see, proceeded to do exactly the opposite of what he ought to have done.

I may be allowed also to claim the authorship of the idea of which Dr. Bliss speaks in passing as if it was an obvious datum, viz., that the entry of the Tomb of the Kings should be a pit, by which descent was made into the royal vault. This idea, which I submitted at the time to M. Perrot, was adopted and briefly mentioned by him in his 'History of Art in Antiquity' (vol. iv. p. 336); it is to be found stated at greater length with reasons in the same article of the *Revue Critique* of 1887. And this was no gratuitous conjecture of mine due to pure imagination. It rests, in fact, on the reasonable interpretation of a particular passage of Josephus ('Ant. Jud.,' xvi. 7, 1), the bearing of which had not up to that time been recognized. This passage says that Herod, after having desecrated and pillaged the royal vault, constructed a monument to atone for his conduct on the mouth of the vault (ἐπὶ τῇ στροφιᾷ). This characteristic expression στροφιὸν implies expressly, to my mind, an entry, not in the form of a door made in the rock of a vertical shape, as every one supposed, but an entry in the form of a pit. I need not insist on the importance of these data, so material to guide the digger who would make an attempt on the ground in the right place; we must look here not for a vertical entry consisting of a gate more or less monumental, analogous to that of the ordinary Jewish tombs, leading to a series of mortuary chambers sunk horizontally in the mass of the hill, but the mouth of a pit, probably rectangular, relatively of very small dimensions, perhaps not more than two metres long and a metre wide, that is, large enough to pass in a sarcophagus. It is easy to understand that an opening so small is very likely to escape notice, unless great care is taken; and this is perhaps why the entry to the vault has defied all attempts at discovery up to our times. This pit, analogous to the mortuary pits of Phœnicia and Egypt, must descend into the vast chambers of the vault, which possesses probably several stories, and plunges, if my theory is sound, into the depth of the hill, at least down to the level of the Tunnel of Siloam.

This is the thing to look for and the place to look for it. With a few thousand francs, a new firman authorizing operations, and six weeks' work, any one can satisfy himself. I present amateurs with the suggestion. Well-founded hopes of discovering the sarcophagus of David, Solomon, and their successors, with the inscriptions which must have been engraved there, will surely make the small outlay worth while.

Lastly, I will say a few words about the ancient Israelite seal so happily discovered by Dr. Bliss in the course of this last excavation. It is reproduced in the same number of the *Statement* with various attempts to interpret it.

Like several other Israelite seals of the same archaic date which I have had occasion to study in former times,* this one bears two proper names in simple juxtaposition, without being preceded by the *lamed possessoris* or connected by an indication of patronymic or otherwise. The first name is easily read "Ishmael." Not so the second, which has been variously rendered: by Père Lagrange, בריח, Bariah; by Prof. Sayce, בר יחו, Bar-Yahu, then פריהו, Paryahu. None of these readings appears to me satisfactory. I recognize in the second letter a *daleth* in place of a *resh* (the two characters have the same form in this archaic Israelitish alphabet), and I propose to read this difficult name thus: פריהו. Pedayahu. This is an excellent Israelitish name, found exactly so written in 1 Chron. xxvii. 20, and in the shortened form פריה, Pedayah, in 2 Kings xxiii. 36; Neh. iii. 25, viii. 4, xi. 7; 1 Chron. iii. 18. It is clearly formed from the root פרה "to deliver," and the divine title of Jehovah (Yahu): "Yahu has delivered." It is closely related to other Biblical names of the same family, פרהאל, Pedahel; פרהעור, Pedahsur, and to that which I have deciphered on a very old Phœnician seal: פרהל. Pedahl. CLERMONT-GANNEAU.

Finis-Fini Gossipy.

WE cannot but regret that it has been determined to remove the standing life-size statue (attributed to Grinling Gibbons) of James II. from its original and appropriate site at the back of the Banqueting House, Whitehall, where all its surroundings were suitable. It is somewhat surprising that many persons have not discovered its merits of design and execution earlier. During more than two hundred years this beautiful figure occupied its original pedestal, and stood where the good judgment and sense of proportion of its author placed it. Its situation is, apart from this, historical and apt, and far superior to that which has been found for it near the foot of the Victoria Tower, close to the mediocre group of Richard I., which, as a work of art, is hardly superior to the groups in ormlu one sees on the tops of French timepieces.

AN exhibition of the works of Arnold Böcklin will be opened in Bâle, where his earliest works were painted, on September 20th, and will close on October 24th, the day after the painter's seventieth birthday. There will probably never be a better opportunity for the study of his works at every period. The committee have received promises already of nearly ninety pictures from Swiss, German, and Austrian owners. A second Böcklin medal, in addition to that of Munich, is also to be struck in commemoration of the forthcoming "Böcklin-Feier" in Bâle. The model has been prepared by Hans Sandreuther, one of Böcklin's pupils.

THE ceremony of placing the statue (by M. Marcel Jacques) of J. F. Millet in the site appropriated to it at the painter's birthplace at Greville (La Manche) has been unavoidably postponed from the present month until next year. It seems that the subscriptions of Millet's innumerable admirers have fallen much short of the sum needed for the completion of the work, and that the Department as well as the town of Cherbourg were called upon to supplement them.

IMPORTANT excavations, under the able direction of Mr. Gibson, of Hexham, are being made by the Newcastle Society of Antiquaries at Æsica (Great Chesters) on the Roman Wall. Last week two altars (one dedicated to Jupiter Dolichenus) and two inscribed stones were dis-

interred, besides some denarii of the earlier emperors. An investigation of the masonry and the bonding of the north-west turret confirms the belief that the Murus and the camp are of the same date.

FROM Italy two remarkable archaeological discoveries are announced—that of an Etrusco-Gallic temple at Civita Alba, near Arcevia, and that of a Longobardic necropolis at Gualdo Tadino. The decorations of the temple consist of fine terra-cotta figures, representing both mythological and historical scenes, of very peculiar workmanship. The grave goods of the necropolis look like those of the well-known Longobardic treasury of Castel Trosino, now in the Museo delle Terme in Rome, but are more original and exceptionally interesting in kind and style.

THE Roman excavations undertaken by Herr Meyer at Boden, in the canton of Aargau, have been continued throughout the present summer. The front of the complex of buildings along the ancient Roman road has now been laid bare. The foundations of a long colonnade of pillars, extending for some distance along the side of the road, have been unearthed, which goes far to confirm the belief that Herr Meyer has struck upon the site of some great public building. A short time ago he began excavations upon a fresh spot, to the south-west of the place where he has hitherto been at work, and though the new enterprise is only in an initial stage some valuable "finds," chiefly in the shape of bronze utensils, have already come to light. The finest of these is a bronze candelabrum standing on four feet upon a square block of polished granite. A bronze figure of a faun, about 18 centimètres high, found on the same spot, is said to be of excellent workmanship.

AMONG the artistic remains of the distinguished sculptor Hans Baur a number of valuable sketches, plans, and models are said to have been discovered, which the town authorities of Constance have acquired by purchase for the purpose of assigning to them a special room in the Rotgarten Museum.

MUSIC

THE WEEK.

HER MAJESTY'S THEATRE.—Opening of Mr. Hedmond's Opera Season: "Rip van Winkle," by Mr. William Akerman and Signor Franco Leoni.

THAT the latest lyrical version of the American legend, insured of longevity by Washington Irving, will attain the same popularity as the setting by M. Planquette in a light but by no means frivolous score is not probable. Mr. Hedmond may have had good reasons for commencing his autumn opera season in the Haymarket last Saturday with a work by a composer known chiefly up to the present time by unpretentious and tuneful songs; and certainly every aspirant anxious to excel in the purest forms of musical art should receive due encouragement. Whether an operative manager should inaugurate a serious enterprise with a novel version of a trite story is, nevertheless, a matter open to question. The strange book has proved itself fascinating to stage writers, and it presents favourable opportunities for dramatic treatment, though, unfortunately, it can be made little more than a one-part piece. In the delightful, if rather trivial score of Planquette, for which MM. Meilhac and Gille furnished the foundation, Rip's wife is presented not as a scold, but a charming young woman, so that her errant husband has no excuse for his misdeeds. Following on the same ground,

Mr. Akerman gives us pretty pictures of Gretchen in the first and second acts, and of the young girl Alice in the third act. The central figure, however, is Rip, as a matter of course, and Mr. Hedmond recalls memories of Jefferson and Fred Leslie. He has music of a more serious nature to sing than that provided by Planquette; and if, perhaps, he is a trifle too grave in the first act—which, by the way, is too protracted—he rises to dramatic intensity in the third, when the prematurely old man recovers his senses, and with feeble steps ascends the hill in the direction of his old home. This is done in pantomime, the orchestra only supplying the due colouring to the situation. As regards the rest of the cast at Her Majesty's there is little to be said, as the characters are one and all uninteresting. Miss Attalie Claire as Gretchen, Miss Ada Davies as Alice, and Mr. Homer Lind as Derrick, made the most of ungrateful parts, and Miss Ross-Selwicke was charming in a *pas de fascination*. The orchestra and chorus were well in hand, under the direction of Mr. T. P. Waddington. As to Signor Franco Leoni's music it is impossible to do more than generalize at present, for the score is not on our table. It is characteristically Italian in phraseology, and put together with excellent taste. In form it is thoroughly modern, running on with very few breaks, so that the abominable system of encoring is rendered practically impossible. The best that can be said of the opera, however, is that at present the composer has little to say, but words it prettily. He is young, and in due course his unquestionable abilities should develop satisfactorily.

Musical Memories. By A. M. Diehl. (Bentley & Son.)—This compact volume is dedicated to musical aspirants, artists, and amateurs, to whom it should prove at once instructive and entertaining. Mrs. Diehl, whose maiden name was Alice Mangold, has experience as an author, not only on musical subjects, and although she adopts a comparatively light and diverting style, her words are pithy and suggestive, and we are often able to endorse her opinions. The book commences with a sketch of artistic Paris in the early sixties, when there was little indication of the approaching decline and fall of the Napoleon régime. We have brief but graphic sketches of the Conservatoire, with Auber, Massart, Pasdeloup, Duvernoy, and many other musicians honoured in their time, on the staff. The works of the old masters, with the singular exceptions of Handel and Bach, were then preferred to those of later composers, and while Gounod had little appreciation, Wagner was "an unknown quantity." Still Paris was regarded as the head centre of musical art:—

"You must go to Paris" was the advice of the autocrat of chamber music in London. The little gentleman who would have seemed like Punch *redivivus*, if only he had possessed a hump and a screech—Prof. John Ella. "You cannot come here without credentials. You must go to Paris."

Many readable stories Mrs. Diehl has to tell with reference to her early experiences in the French capital, and interesting memoirs of Chopin follow, relating as much to his idiosyncrasies as a man. His relations with George Sand are lightly dealt with, the faults on both sides being glossed over with a kindly hand. Of Berlioz much is likewise said, and with no sense of injustice:—

"Had not his life been so hard, so full of bitterness, what might he not have been! As it is, his disappointed, despairing muse is scarcely ever less

* See my 'Recueil d'Archéologie Orientale,' vol. ii. pp. 27 and 116. On the second seal the two names, notoriously Israelite, Abaz and Pekhal, are in juxtaposition, without being preceded by the *lamed possessoris*, as in the newly discovered seal.

than great, even in her shrillest cries—and there are moments when that cry is shrill indeed."

Agreement with this may be expressed, but it is questionable whether Berlioz would have done better under more favourable pecuniary circumstances and with greater contemporary appreciation. The chapter on music in England in the sixties throws rather a lurid light on the condition of public taste in this country at the time. The Mendelssohn fever was still raging, and such greater masters as Schumann and Wagner were practically ignored. At the Opera it was not a question as to what work was in the programme, but who was to appear as the *prima donna*. We have made much progress within the past twenty years, and Mrs. Diehl gladly acknowledges it; but she does not deal with such contemporary masters of British birth as Hubert Parry, Villiers Stanford, and Hamish MacCunn, for, as she somewhat pathetically says, "Many honourable names among British composers come flocking to the mind at this juncture, but they must be reluctantly relegated to some future recorder." It is to be hoped that the author will once more take her pen in hand; for, if it is not possible in every instance to endorse her opinions, cordial acknowledgment must be rendered to her genial style, her obvious sincerity coupled with knowledge, and her excellent advice to young and inexperienced musicians.

Musical Gossip.

THE repertory of the Carl Rosa Opera Company during their London season, which is to commence on October 2nd at Covent Garden Theatre, will include Wagner's music dramas 'Tannhäuser,' 'Lohengrin,' 'Die Walküre,' 'Siegfried,' 'Die Meistersinger,' and 'Tristan und Isolde.' Puccini's 'Bohemians' will, of course, be given, and should prove a conspicuous success. No prospectus of the London performances is yet to hand.

THE orchestral rehearsals for the Hereford Musical Festival, which takes place next week, were fixed for Wednesday and Thursday this week at the Queen's Hall. The new works—which will, of course, be discussed in detail—are 'Te Deum and Benedictus' in F and an 'Imperial March,' both from the pen of Mr. Edward Elgar; a somewhat elaborate 'Hymn of Thanksgiving,' by Dr. Charles Harford Lloyd; and a 'Magnificat,' by Dr. Hubert Parry. The scores of these additions to the repertory of choral societies are already to hand, and, so far as can be judged, the works will not prove unworthy of a Three Choirs Festival. Further particulars concerning the gathering have been announced.

MR. HUGH BLAIR has resigned his appointment as organist of Worcester Cathedral, and the post has been accepted by Mr. Ivor Atkins, who will presumably conduct at the next musical festival, which will, in due course, be held in September, 1899.

THE season of the Gewandhaus Concerts at Leipzig will commence on the 7th prox. with a programme dedicated entirely as an *in memoriam* performance to Johannes Brahms.

THE tide of Wagner literature shows no symptom of ebbing. We now learn that Messrs. Schott will shortly publish a new edition of Wagnerian texts, with notes in music type of the leading themes at the margin of each important sentence.

DRAMA

THE WEEK.

HAYMARKET.—Revival of 'A Marriage of Convenience,' Comedy in Four Acts. Adapted from 'Un Mariage sous Louis XV.' by Sydney Grundy.

GLOBE.—'Miss Francis of Yale,' a Farce Comedy in Three Acts. By Michael Morton.

UPON its revival 'A Marriage of Convenience,' Mr. Grundy's not too happily named

adaptation of Dumas's brilliant comedy, impresses one more favourably than when it was first seen. It has, indeed, given Mr. Grundy but little trouble, the dialogue being Dumas and the modifications gratuitously introduced of no special significance. Diluted as it is (for almost all translation from the French is dilution), it remains a delightful and captivating work, which may be seen with the certainty of amusement. Our dramatists seem as a rule to have lost touch with the last century. We have had an Olivia based upon Goldsmith's 'Vicar of Wakefield'; R. L. Stevenson and Mr. Henley have shown us the beaux and belles upon the Pantiles; Mr. Henry James has made an effort, very churlishly received by an ungracious public, to lead us to older days; and Mr. Buchanan has dramatized the adventures of Sophia Western and the stormier passages of the loves of Sheridan and Miss Linley. A few lights serve only, however, to make us sensible of the darkness, and the comedy of patch and powder seems as dead as that of cape and sword. It is worth reviving. We have of late gone back to the romantic drama, and pieces which Scribe might have fathered have been given at the Haymarket and the St. James's. Experiments have also been made at the Haymarket and Her Majesty's with last-century comedy. These, however, are in both cases translations. Cannot our dramatists give us something original in the same line? The problem play has fallen into disfavour—almost, it may be said, into disgrace—and our best dramatists are, like Othello, "perplexed in the extreme." As with him, too, their occupation seems gone. They might do worse than give us an English 'Marriage of Convenience.' It is, of course, the business of the dramatist to present us with the life of the day. With no other will the public be permanently contented. The end of the stage is, we have it on the best authority, to show "the very age and body of the time his form and pressure." As a *tour de force*, however, one of our dramatists might do for once for English eighteenth century life what Dumas did for that of France in 'Un Mariage sous Louis XV.' and 'Mademoiselle de Belle-Isle.' If it serve no other purpose, it may keep our actors in practice in a style of art that seems in danger of disappearing. In Miss Winifred Emery they have an artist who could play to perfection a new Melantha, as she plays to perfection a Comtesse de Candale. In Mr. Cyril Maude the Haymarket possesses what might easily become an ideal Lord Foppington. Miss Adrienne Dairolles seems designed by nature and art to play Pert. Shortcomings there are in the performance of 'A Marriage of Convenience.' Hurried as he is to rejoin the Comtesse, M. de Candale should find time to wipe and sheath the sword with which he has pinked his adversary. Still the performance at the Haymarket is so good as to inspire a hope that further exhibitions of the kind may be in store. Miss Emery realizes perfectly the character of the Comtesse, and is a delightful picture. Mr. Cyril Maude has modified his conception of the Chevalier de Valcos, of which he is now a satisfactory representative. Mr. Frederick Harrison, who replaces Mr. Terriss as the Comte, wants the lightness of touch

of his predecessor, but is less self-conscious.

Wholly mechanical in construction and trivial in design is the new farce, supposed to present a picture of life at Yale University, which has reached us from America. Nothing whatever can be urged in its favour, except that a friendly audience laughed itself into fits. Rarely in the case of pieces of any description has a first night's public shown itself so pleased and exhilarated. The spectators seemed to realize, with the change of a single word, the famous description of Beaumont:—

As if that every one,.....
Had meant to put his whole soul in a jest
And had resolved to live a fool the rest
Of his dull life.

In this may be found an encomium of the piece. We have none other to bestow.

The Five Great Skeptical Dramas of History.

By the late John Owen. (Sonnenschein & Co.)

—This volume has the merits and defects of Mr. Owen's earlier work. It displays much reading, especially among authors and periods comparatively little known, great openness of mind, and many interesting ideas. At the same time it is not well constructed. The connexion that is traced among the subjects brought together often seems forced. The form is better than that of 'Skeptics of the Renaissance,' in so far as the exposition is continuous and not in dialogue; but the manner is still extremely discursive, and the reader who desires to get at the distinctive points in what Mr. Owen has to say will find it necessary to read through much miscellaneous matter affording nothing particularly new. Perhaps it is a case where Pascal's saying is applicable, that if he had had a longer time he could have made it shorter. The dramas discussed are the 'Prometheus Vincit' of Æschylus, the Book of Job, Goethe's 'Faust,' Shakspeare's 'Hamlet,' and Calderon's 'El Magico Prodigioso.' In the title they are called "Five Great Skeptical Dramas"; yet the purport of the last essay is that the drama of Calderon is not at all a great, but, on the contrary, rather a minor "skeptical drama." The "k" in "skeptical" it must be noted, is used by Mr. Owen to indicate that particular shade of meaning which he would have liked to attach to the word. A "skeptical" is any seeker for truth who is more or less in revolt against authority, not simply a philosophical sceptic, Pyrrhonist or Academical. Mr. Owen, however, includes under "skeptical" members of the Greek schools just referred to, and modern sceptics like Montaigne. What he really intends is to make search, and not final suspension of judgment, the mark of the sceptic. Thus the properly "sceptical" schools of philosophy would be included as a subdivision under the general head. The most conclusive argument against the attempt is that it does not seem to have been favourably received anywhere. In the case of a name everything depends in the long run on general consent to use it with a certain meaning. Now no one seems willing either to attach two different meanings to different modes of spelling the word "sceptic," or to change it back to a more generalized meaning. That the word as used by Mr. Owen has been generalized even to indistinctness is easily seen from the nature of his parallels between the protagonists of the various dramas. At bottom he sees clearly enough that the types of thought and of resistance to authority represented offer more contrasts than similitudes, yet there is a constant forcing of parallels. Take the parallel between the 'Prometheus' and the Book of Job, for example. Mr. Owen in more than one place puts very well the essential difference. For Æschylus the problem—in whatever way he solved it—was to identify the impersonal

law manifested in the universe with a law of justice. To this both men and gods have to conform; and if Zeus is spoken of with reverence in other dramas, though represented under the image of a tyrant in the 'Prometheus,' there is no real inconsistency. The supreme problem with the Greek dramatists is not the relation of man to a personal deity. The will of the gods prevails when it is conformable with the law of things, but not otherwise. The completion of the 'Prometheus' must have shown how this conformity was brought about. In Job the problem is different. The law of the universe, whatever it may be, is regarded as identical with a personal will. The problem is, How can the actual course of things be reconciled with the religious belief that this will is good? No doubt is felt about the supremacy of the divine will. The doubt is about the dealings of God with man; and the whole problem is concentrated in this personal relation to the Deity. By putting together passages in Mr. Owen's two essays it might be shown that he has complete possession of this view. Yet, as has been said, he draws out all sorts of forced parallels. Further, he introduces into both essays matter that is quite irrelevant to the moral and metaphysical conduct of the dramas, in the form of disquisitions on the origin of Aryan and Semitic "Titanomachies" in natural phenomena. The topics here discussed are far removed from scepticism (in any sense) in Greek or Hebrew literature. When we come to the modern dramas, we find that 'Faust' is a drama of scepticism displayed in the search for speculative truth; 'Hamlet' is a drama of scepticism in action; the 'Magico Prodigioso' is a drama in which is portrayed exactly as much scepticism or free thought as was imaginable by a Spanish Catholic—this being very little. Faust is—with deviations—a seeker of every kind of truth; Hamlet is a thinker in whom speculation has injured the capacity for action; the hero of the 'Magico Prodigioso' is a pagan of the third century who has to become sceptical about the existence of Jupiter before he can be converted to Christianity. Here, again, the parallels are very often forced; yet it might easily be shown, as before, that Mr. Owen sees clearly the differences in the tone of thought of the poets and in the types of character represented. In all three essays there is much to arouse interest, though in the case of the essays on Shakespeare and Goethe the mere preliminaries take up too much space. Mr. Owen is at his best with a subject like Calderon's drama—of manageable dimensions and not too well known. Here his knowledge of paths of study that are little frequented and his independence of judgment get full scope. On more hackneyed lines of work he is apt to be somewhat indiscriminating, as when he attributes to Shakespeare and Goethe a "common dislike of metaphysics," or when he remarks that "Goethe disliked the 'high à priori' road" of truth research, and was content to pursue the slower but surer path of the experience philosophy of Bacon and Descartes." Bacon and Descartes were, of course, both in their manner pioneers of modern science, but their starting-points as regards "experience" were conspicuously different; and the metaphysical element in Shakespeare's imagination is a familiar topic. Indeed, Mr. Owen has something to say upon it himself.

The *School for Scandal*, edited with a preface and notes by G. A. Aitken, is the last addition to the "Temple Dramatists" (Dent & Co.). Mr. Aitken has done his part more conscientiously than Mr. Birrell did when writing an introduction to the edition of Sheridan's plays published not long ago. Nevertheless, Sheridan's masterpiece does not deserve public attention in its present form, owing to the text being so faulty. Mr. Aitken's preface is a condensed account of the author. We have observed several slips. The name of the heroine in the novel by Mrs. Frances Sheridan was spelt

Bidulph, not "Biddulph," while Sheridan's friend's name was Halhed, not "Halked." Sheridan did not "bring out" a farce and a comic opera at Covent Garden; he wrote both; and Mr. Harris, the manager, brought them out. Neither did "Sheridan and his friend" buy Garrick's share in Drury Lane; the purchase was effected by Sheridan, Mr. Linley, and Dr. Ford. Mr. Aitken states that the Prince Regent sent money to Sheridan in his last illness; he ought to have known and added that the money offered was declined because it was not required. What Mr. Aitken calls "a well-known story" of Sheridan's procrastination is pure fiction, as he is prepared to admit. Why then repeat a story which, like many told by Moore and others, is senseless as well as untrue? The verses entitled 'A Portrait; addressed to Mrs. Crewe,' are prefixed to the comedy in this edition, as in several others. They have always been incorrectly printed. Sheridan was annoyed when he saw them in print, and he remarked that they were not in their original form. Why is it that no critic or editor of his works has pointed out the imperfection (due to blundering on some one's part) of this line, which is the second after that beginning "Come, gentle Amoret"?—

Come—for but thee who seeks the Muse? and while,

With better materials at his command, Mr. Aitken might have deserved greater praise.

M. BIKÉLAS has sent us a third edition of his excellent translations of *Shakespeare's Plays* (Athens, Kasdonos) into modern Greek. Each drama is printed separately and the form is handy. The plays are 'Hamlet,' 'Othello,' 'Romeo and Juliet,' 'Macbeth,' 'The Merchant of Venice,' and 'King Lear.'

MR. COHN has sent us his most useful *Shakespeare Bibliographie*. This issue includes 1894, 1895, and 1896.

Dramatic Gossip.

'THE TARANTULA,' by Miss Mary Affleck Scott, which serves as *lever de rideau* at the Haymarket, is a rather inept farce, in which Mr. Brandon Thomas presents a Scotch professor of a sufficiently conventional type. Mr. Thomas is droll, but the piece is, in fact, naught.

An adaptation by a Mr. Williams, an American, of Mr. Stanley Weyman's 'The Man in Black' has been given for copyright purposes at the Vaudeville.

WHEN given for the five hundredth time at the Vaudeville on Wednesday, 'A Night Out,' the prosperous adaptation of 'L'Hôtel du Libre Échange' of MM. Feydeau and Desvallières, proved to have lost little of its vitality. The principal male characters are still in the hands of Mr. Giddens, Mr. Sugden, and Mr. Wyes. Miss Phyllis Broughton is now, however, Marcelle, and Miss M. A. Victor Madame Pinglet.

SIR HENRY IRVING and the Lyceum company have been playing during the week at the Borough Theatre, Stratford, in 'The Bells' and 'A Story of Waterloo.'

A NEW comedieta by Mr. Preston Hope, entitled 'A Bit of Drapery,' has been given by Mr. Shine at the Métropole Theatre.

'VICTIMS; OR, THE ETERNAL MASCULINE,' a comedieta by Mr. Horace Newte, has been produced by the Miss Beringers at the Theatre Royal, Glasgow.

'OH, SUSANNAH!' a farcical comedy by Mr. Mark Ambient, has been produced at Brighton, with Mr. Alfred Maltby, Mr. Charles Glenney, and Miss Louise Freear in the principal parts.

MR. WILLARD and his company sail to-day from Southampton to New York.

TO CORRESPONDENTS.—J. B.—J. E. S.—F. C.—G. H. K.—J. S. F.—received.
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